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LITERATURE.

THE SUEZ CANAL.

Lettres, Journal, et Documents pour servir à l'histoire du Canal de Suez. Par Ferdinand de Lesseps. Première Série (1854, 1855, 1856), and Deuxième Série (1857-1858.) (Paris: Didier et Co., 1875).

(First Notice.)

It is no easy task to review the contents of these two stout octavos numbering 880 pages; beginning with 1852 (not 1854 as on the title-page) and ending in 1858; in other words, the annals of an undertaking *effrayante par la grandeur même de la conception*, from the dawn of the idea, to the perfect day which saw the International Company formed to convert, or rather to re-convert, a continent into an island. And the reviewer's difficulties are not a little enhanced by nearly a quarter of a century's persistent study of a subject between the hour when he met Linant-Bey returning to Suez after the first flying survey (1853); the evening which saw M. de Lesseps speaking French before the Royal Geographical Society of London (May, 1856); and the year when a Liberal Secretary refused him leave to assist at the opening of the Suez Canal (November, 1869). The *damnabilis imprimendi licentia* of the nineteenth century, again, has surrounded the subject with a haze of literature light and heavy; the printed stuff would form a large library; not only causing an *embarras de choix*, but also leaving upon the brain vague impressions of a huge mass of details which can serve only to confuse.

The difficulty of reviewing these volumes is, indeed, generally acknowledged by French critics, who, very naturally, have preferred the easy work of reviewing the author. Nothing if not personal, they have described the "characteristic and intelligent figure of this general of modern industry" as a "short, lively, and active man, tanned by simûm and scirocco, with unthinned white hair, black beard, and the general aspect of a *sergent aux Gardes Françaises*." These "contemporaries of his glory" tell the tales of his personal influence; they dwell upon his marvellous personal activity and agility; his persistent adolescence, a young man at seventy; and they love to describe his town house (9 Rue Richempanse) and his château (La Chénaie, Indre), stocked with a large family of small children. We remember much of the same thing in the case of Victor Hugo and his island-home; perhaps Frenchmen and Frenchified

Englishmen like these domestic personalities.

Nor is M. de Lesseps a whit more reticent than his reviewers. From the pages before us we learn that his father, Count Mathieu de Lesseps, political agent of France in Egypt, when directed by the First Consul to choose an energetic and intelligent man for the pashalik of Cairo, had the wit to pick out Mohammed Ali, then an officer commanding a thousand Bashi Buzuks. Half a century afterwards his son was justly looked upon as a friend of the family; especially when he proposed to carry out a project which had occupied in 1835 the fruitful brain of the "regenerator of Egypt." His mother was a Spaniard, thereby securing for him the sympathies of the Empress, who lost no time in declaring *l'affaire se fera*; not to speak of the Emperor, who had already, in 1842, pierced, on paper, Nicaragua for an inter-oceanic *Canale Napoleone*; thus the junction of the two seas entered into the category of "Napoleonic ideas." The great Bonaparte, when the report of the commission of engineers, headed by M. Lepère, established the feasibility of the "Egyptian Bosphorus," said in that prophetic strain which belongs to man's highest intellect, *La chose est grande; ce ne sera pas moi qui, maintenant, pourrai l'accomplir, mais le gouvernement turc trouvera peut-être un jour sa gloire dans l'exécution de ce projet*. And the nephew of his uncle was equally persuaded that *la guerre et le commerce ont civilisé le monde*. M. de Lesseps' cousin, Count Théodore, was *Directeur aux Affaires Étrangères*, and he had other relatives distinguished in the diplomatic service. Born in 1805, he first visited Alexandria in 1832, and there the young *Elève-Consul* applied himself, he assures us, to the study of a movement which has occupied a score of years and more of his riper life. In 1835 he became Acting Consul-General for Alexandria, and was French Minister at Rome in 1852; but abandoned the diplomatic service the better to work out his gigantic project. Under these circumstances it is not to be wondered at that he received the direct, as well as the indirect, influence of a host of powerful friends; such as Drouyn de Lhuys, Walewski, and Fiolin (de Persigny); Thiers, Guizot, and Fould; Thouvenel, Benedetti, Sabatier, and Clot-Bey, Jomard, Mocquard, Emile de Girardin, and Barthélemy Saint-Hilaire; Mohammed-Saïd Pasha and his family, Rashid Pasha, Aali Pasha, Kienig-Bey, and Zulfikar Pasha.

Assuming, as should be done, that these letters, journals, and papers have not been "doctored"—and their incessant repetitions and iterations seem to vouch that they are genuine—the general reader will find them most valuable *documents pour servir*; he has, in fact, a single work containing the whole history of the gigantic undertaking from the hand of the man who made the history. The dry course of events is relieved by the journals, most of which are accounts of short trips, addressed to the author's mother-in-law, M^{me}. Delamalle; and they are charming for *naïveté* and clever picturesque description. The engineering reports also are full of valuable matter. The effect of the whole is a most intelligible in-

tellectual portrait of the Franco-Spaniard who, like Napoleon the Great, a Franco-Italian if one ever was, evidently belongs, racially and by nature, not to the French but to the Latins. By nurture he is ultra-Gallic, a Français of the old school; hating England, and touchingly showing how thin is the varnish of friendly union which common interests have spread over the patched-up "solidarity" between ourselves and our "natural enemies."

M. de Lesseps proves himself a many-sided man, possessed of, or rather subject to, a dominant idea. He has Suez Canal on the brain. He holds the golden keys of the Orient. It is the manifest destiny of this pontiff of progress to marry the two seas, *aperire terram gentibus*. Whatever happens, a Crimean war, an Indian mutiny, a massacre at Jeddah, all turns to the profit of the be-all and end-all of his life. He is a good hater. Words cannot express his contempt for his opponents, especially the Government of England and the few sensible English who saw further into the future than he did. He thoroughly believes himself when he talks of the *vieille politique égoïste*, and of the *antagonisme incorrigible de la grande Bretagne*. His keen and trenchant intellect is so blinded by bile as to exclaim, very undiplomatically, *tout cela est très perfide*; to talk of "absurd subterfuges"—"absurd" is a favourite word; to declaim against *une opposition aussi brutale que ténébreuse*. His adversaries are *têtes de bois*, and *visages de bois*. One of his telegrams runs as follows:—*M. Disraeli parle de sanction Anglaise. C'est une prétention absurde. Personne n'attend une pareille sanction*. He vents his wrath, in letter after letter, page after page, upon *nos fidèles alliés d'outre manche*, with their *orgueil inné* and their *ignorance insulaire*, as if any public, save that of Central Africa, could be more generally ignorant than the mass of uneducated Frenchmen.

England is openly and falsely charged with robbing Turkey of evacuated Aden and Perim; and with a mean and selfish desire to make the Viceroy of Egypt a kind of Indian Rajah. Lord Palmerston talks more like a maniac than a statesman; something of the same kind was said of a Liberal Premier by Jules Favre, and, probably, for the same reason. Lord Stratford de Redcliffe, besides being the most tyrannical of ambassadors, is an incarnation of the diabolical Englishman, with the brain of a Macchiavelli and the heart of a Borgia, once so firmly believed in by the vulgar European continental. Lord Dalling is little better; he begins well and ends badly. Alison and Green are simply despicable. Poor Robert Stephenson is the "Aunt Sally" of the work; he is perpetually being set up to be knocked down, and Letter xx. (vol. ii. p. 109) is simply a cartel, a challenge to fight. A man so true, so full of devotion to his idea as M. de Lesseps must become a mass of contradictions, partly because he looks to *l'unité des résultats plutôt que celle des moyens*. He boasts of his complete frankness; *je joue cartes sur table*, and so forth. Yet he can "dodge;" he abuses the aristocracy to Mr. Cobden, and he plays with his public. *Sans refuser, sans décourager personne, j'ajourne*. We have also, at times, an uneasy sensation

that certain of the letters addressed to him were not intended for the public eye. The *Times* is quoted to show that we are the first of Mussulman powers: Lord Ellenborough to advocate our planting one foot in India and the other in Egypt; in fact every loose statement is pressed into the indictment against England. He can bully and still appear subservient; after well defining the timidity of that miserable, crooked-minded bigot, the late Aali Pasha, he addresses his *esprit droit et éclairé*. He has a warm heart, but he pitilessly throws overboard a friend who dares to tamper with the Suez, and would rather call it the Lesseps Canal; witness the case of M. Arlès-Dufour of the Société d'Études (Letter liii.). He has exquisite tact in dealing with Orientals; yet he smites them on the hip when requisite, quoting their own proverb, "an ounce of fear weighs more than a ton of friendship." And he has the acumen to observe, *on est toujours satisfait des Turcs lorsqu'ils vous parlent, mais y il a souvent le revers de la médaille*; to speak of debt-paying or concession-granting with an Osmanli is the touch of Ithuriel's spear.

This indomitable energy has the patience of strength. The man lays down his plan of action from the first, and he never deviates an iota from it. We cannot but fear, instinctively, that the whole is a mistake; that a fresh-water canal, with sluice-gates, like that of Ptolemy Philadelphus, would have created another Nile-valley; but we should find it difficult to work out the idea. In these days of *agiotage* and *surprises*, he will have nothing to do with the princes of finance and the *gros bonnets* of commerce; his principle is that the shareholders shall be the middle-class public of Europe. He adheres to his estimate, 200,000,000 of francs, pooh-poohing the suggestion that the canal would cost, as it has done, not eight, but nineteen millions of pounds sterling. He hates England rabidly; but he generously aids Englishmen; for instance, Gisborn, in obtaining a concession for his telegraph-line, and Chesney for his Euphrates Valley railway. The *Président-fondateur* of the *Compagnie universelle* sometimes nearly loses patience and talks of appealing, as a *Français lésé dans ses droits*, to his sovereign and his ambassador; but presently his habitual calmness returns; he remembers his resolution that the canal shall be a concession to a free company of limited liability, directly granted for ninety-nine years by the Viceroy of Egypt, and by him only. He wisely avoids creating political questions and "diplomatic pronouncing," foreseeing that any complication might lead to a war which would hinder his canal. Finally, after five years wasted in trying to secure the official ratification of the Porte, he boldly cuts the Gordian knot by assuming the "officious" adhesion of the Sultan and his ministry, who were completely opposed to it.

These few details are taken from the book itself, and the result is the portraiture of a very remarkable man. An analysis of the two volumes would be, methinks, the fittest form of reviewing them; and their mass of heterogeneous matter falls readily into three several periods. The first is that of incuba-

tion, which ends with January 15, 1855 (vol. i. p. 97); the second is that of struggling into life, which embraces the rest of the first series, and the greater part of the second, till July 28, 1858 (vol. ii. p. 309); in the third the author sings to the end a song of triumph over his bantling, or to use his own words, *je viens de lever le rideau de notre dernier acte*.

There is a *naïveté* in the short first act of the drama, which disappears as the business of the play begins. The year 1852 has only two letters, addressed to M. Ruyssenaers, Consul-General for the Netherlands, and future provisional agent of the Company. The project was then *dans les nuages*, and the Viceroy, Abbas Pasha, was not the man to bring it down to earth—evidently the soundest wisdom was to wait. The next year is ignored; in September, 1854, hearing that the friend of his youth, "the intelligent and sympathetic Mohammed Sa'id," had succeeded to the vacant dignity, M. de Lesseps hastens to Alexandria, and is received *en intime* by the new ruler. Fortune is now in his favour. Invited to attend a military promenade against the Bedawin, he embraces the opportunity of "preparing" the vice-regal mind; and November 15 becomes a day to be remembered. Superstitious, like most men engaged in great or perilous enterprises, he is comforted by an omen, a brilliant rainbow seen, in the dim light of dawn, to connect East and West. A reader of the Bible, he recognises the "sign of an alliance spoken of in Holy Writ." At 10.30 A.M., mounting an Anezeh Arab given to him by the Viceroy, he leaps a dwarf stone parapet, to which a French reviewer assigns the moderate height of two mètres. Under the auspices of the rainbow and the jump, he sends in his memoir and receives the following reply: *Je suis convaincu, j'accepte votre plan; nous nous occuperons, dans le reste du voyage, des moyens d'exécution; c'est une affaire entendue; vous pouvez compter sur moi*. And the words were not lightly spoken; Mohammed Sa'id remained true as steel to his promise, although the incessant intrigues, the diplomatic and consular worrying, must at times have driven his nervous, sanguine, and irritable temperament to the verge of madness. "Such," says the projector, "is a faithful recital of the most important negotiation which I have ever made and which I shall ever make."

The promenade continues, and adds to the author's prestige, which, in France, is not held a synonym with "humbug." He shows the Chasseurs how to shoot, and with the viceregal gun he twice hits the mark at 500 mètres, candidly owning, *Je ne recommence pas, de peur de compromettre la réputation de bon tireur que je viens d'acquiescer*. But on another occasion, as an eagle is hovering over the struck tents, he takes Zulfikar Pasha's piece and brings it to the ground. His comment is, *Si je cite ce fait, insignifiant par lui-même, c'est qu'il doit avoir de l'influence sur l'opinion publique en Egypte pour le succès de mon entreprise*. The augur might have drawn a very different omen from the death of the imperial bird; the downfall of Caesarism and the success of the Suez Canal have well-nigh an-

nihilated French influence in the old land of the Pharaohs, the Ptolemies, and the Khediv.*

After the return of the expedition to Cairo, the Consuls-General are diplomatically sounded, and they all yield good results except him of England. Consequently "M. Bruce" has the honour of an especial letter (No. 5) insisting upon, what no one ever doubted, the especial advantages of the *Canal des deux Mers* to naval and commercial England; and dwelling upon a much more ambiguous point, the "frank and complete alliance of the two peoples placed at the head of civilisation"—an alliance in which, be it remarked, M. de Lesseps was the last to believe. The Hon. Frederick Bruce, however, who is afterwards honoured as *le loyal M. Bruce*, allows himself to be led into *menées*, probably by a telegram from Downing Street; and a beginning of such opposition is attributed to the passage of M. Murray (Sir Charles Murray), "who has practised, only too long, the old [English] politic of antagonism and of jealous rivalry." Many of our readers doubtless know that the diplomat in question incurred the displeasure of his chief at Constantinople by his urgent and constant regard for the rights of Egypt; and if he was a *persona ingrata* to Mohammed Sa'id Pasha, who exclaimed, after granting him an interview, *Je ne comprends pas que le M. Murray ait eu le "toupet" de demander à me voir*, the reasons were purely private.

At length, on November 30, '54, a second memorable day, the projector can announce to his partisan, M. Ruyssenaers, that His Highness the Viceroy had granted a firman conceding the piercing of the Suez Isthmus to a free company, composed of capitalists of all nations, M. de Lesseps himself being the *cessionnaire*. The document is duly circulated, and action at once begins. An exploratory committee is put in order; it consists of Linant-Bey, Director of Public Works, and his assistant M. Aivas; of Mougil-Bey, chief engineer of *ponts et chaussées*, and of our author: four whites, of course accompanied by a crowd of non-whites. They leave Cairo on December 23, they reach Suez on "le 25 Décembre," they survey the line, breakfasting in presence of Sesostri and similar personages; they discover that Lake Timsah will make a future Alexandria, a splendid interior harbour, six times larger than Marseilles, and they return to Cairo on January 15, 1855. The tale of the trip is told with *verve* and animation, but the views of old Egyptian history are now quite obsolete. All came back in high good-humour, ready to do battle against anybody and everybody that dare question the feasibility of the Suez Canal.

Here ends the first act of the drama. It is decided that a line should be opened clean across the Isthmus, measuring sixty-five

* A modern writer on Egypt actually degrades this ill-treated word to "Kedivé" with the ridiculous French acute accent thrown, as usual, upon the last syllable. The word is simply Persian, meaning a prince: the Viceroy wanted to be made "Aziz el Misr," the Koranic title given to Joseph of the Josephiad; but the Sultan was not prepared to go so far as that.

direct geographical miles, between N. Lat. 29° 58' 37", and 31° 3' 37", from Suez to Pelusium, or Tineh, "the place of mud," afterwards changed for Port Sa'id, further west. The breadth was to be 100 mètres, and the depth six, seven, and eight, both measured from low water in the Mediterranean; the latter figure was afterwards increased to ten. For the alimentation of the labourers, and the irrigation of the extensive lands three miles on each side of the line, mostly a black mud and tawny sea-sand, and tenantless, a subsidiary canal of communication would be derived from the Nile between Cairo and the passage; thence it would flow down the Wady Tomilat, the heart of ancient Goshen, and a natural back-water of the high Nile, finally to abut upon the Timsah Lake. Again this part of the plan was modified by making the *rigole*, as it was popularly called, divide into two falls near L. Timsah: the northern would flow to the Mediterranean and the southern to Suez. I need hardly say that the latter was never done, and that at the present moment (January, 1876) M. de Lesseps is trying for permission to derive a sweet-water canal from Mansurah, whilst Ismail Pasha hesitates. From this subsidiary work, down which it is now proposed to send all the native craft which ply between the Nile and the sea, the reader may form a proportionate idea of *le grand, le sublime projet d'utilité universelle*, namely, the main canal.

In fact, the instructions issued by the *concessionnaire* to the two engineers (Cairo, January 15, 1855) show the whole project issuing, like a panoplied Minerva, from the fertile brain of the Franco-Spanish Jupiter. M. de Lesseps will bear correction; but he will brook no change. After having once determined, upon the soundest grounds, his line of march, he adheres to it with characteristic tenacity, and with a rare devotion to his *beau idéal*.

For there were two counter-projects in the field. The first, which we may call the French, represented by M. Talabot, proposed to make the Suez Canal an indirect line, crossing the Nile and ending at Alexandria, a distance of seventy leagues. The second was the English, a dream worthy of Laputaland. This "hanging canal," with its vast array of flood-gates, was to flow upon a sandy surface between two huge lines of *berges*, or spoil-banks, which any miserable tribe of Bedawin could have cut through in a week. *C'est impossible mais c'est vrai*, is our mental ejaculation when reading this mad scheme of our engineering fellow-countrymen.

RICHARD F. BURTON.

King Erik. By Edmund W. Gosse. (London: Chatto & Windus, 1876.)

NOBODY, we suppose, will deny that there is hardly a more critical point in a poet's career than the publication of his first tragedy. Space would fail anyone who should attempt to catalogue the names of those who have checked a growing reputation or defaced one already assured by their first venture on this most perilous of poetical paths, and it may safely be assumed that Job, had he lived a few thousand years later,

would have refined upon even the subtle malice of his famous wish, and have substituted "O that mine enemy had written a tragedy!" for the more general malediction. It is not, perhaps, very easy to decide on the causes which make tragedy so dangerous, unless it be that in this species of poetry alone are we generally convinced of the unapproachable excellence of the famous men our fathers who have gone before us. Lyrics we can write with the best singer that ever touched a harp; epics we are mostly content to "confess and avoid." But there appears to be a certain vague excellence in the tragic drama which is all the more desperate of attainment because it is at once so excellent and so vague. It might be possible to catch for a moment and express the charm of song or of tale in something like a satisfactory manner of adumbration. But such a possibility is not to be dreamt of as we contemplate the *Agamemnon* or *King Lear*, *Tamburlaine* or *Vittoria Corombona*, and we are content to sit and have our emotions purified by pity and terror, without having the least understanding of the process, in some cases without the least faith in the existence of any such process at all. Most people have a confused idea that tragedy is something very great, the secret of which was lost at or about the year 1660 after Christ, and that is all.

We were therefore in some pain for Mr. Gosse when we first took up *King Erik*. The author's former book, *On Viol and Flute*, though not free from blemish, displayed such a remarkable ear for music, such a singular poetic interpretation of flowers and trees, and such like children of Flora, and above all, such a distinct and individual poetic savour, that it would have been a pity indeed had these good gifts been wasted in any wrong direction. In this case there is happily no cause for such pity. We have seldom seen such a marked advance in a second book beyond a first, and this not at all inasmuch as a tragedy is a big thing and a volume of occasional poems is only a collection of little things (for we hold a sonnet to be potentially equal to an epic), but simply because the work is better done and the ideal more fully attained.

The story of Mr. Gosse's play is as follows. Erik, King of Denmark, has succeeded to a kingdom assailed by enemies at home and abroad, and has given it peace and safety. The play opens with his expected return from a voyage against the pirates of the Baltic. We are introduced to the Queen Botilda with her maidens, and soon after to a certain skald, Grimur by name, Danish (at least Icelandic) by birth, but in nature and ways smacking rather of the Greece and Italy where he has loved best to abide. It is evident to all but the Queen that he has conceived for her something between a fancy and a passion, and the Queen-mother Adalbjörg, assisted by one of her daughter-in-law's maidens (who has a secret love for Erik), is not slow to take advantage of this to stir the King's jealousy. This is skilfully done by hints and half-words, which seem to be assisted by a combination of cross accidents which takes the Queen on a pilgrimage to the very place whither Grimur

is known to have gone, and brings him back to an apparently preconcerted moonlight tryst when her pilgrimage is abruptly stopped. Botilda meets her lover (now at last known by her to be so), and tells him how utterly her love is reserved for her husband. Erik comes in and, stung by a gesture of Grimur, stabs and slays him. Now it so happens that the King has but a little before solemnly denounced private bloodshedding, and proclaimed penalties on murderers. Therefore the Archbishop of Lund refuses him the entrance of his church and urges the crime he has committed in slaying an innocent man. Erik repents, and being convinced of his wife's purity is reconciled to her, but not before he has vowed a pilgrimage to Jerusalem in expiation of his sin, a vow which he insists on carrying out notwithstanding the dismay of his subjects at his departure. Botilda accompanies him and they journey by Constantinople, where Grimur's sworn brother, a Varangian, hears of the murder and swears to avenge it. He accomplishes his oath in Cyprus, and the play ends.

This is a good fable, and it is well and worthily carried out. It will be seen at once that the interest of the whole turns on Botilda's unconsciousness of the passion she has excited. In setting this forth it must have been no easy matter to avoid giving the idea of thoughtless coquetry on the one hand or of stupid impassiveness on the other. But Mr. Gosse has achieved his task. The central scene—the moonlight meeting—is really a gem of character as well as of language, and Botilda's part throughout is nearly faultless. The author's success with his feminine characters is indeed remarkable. Svanhilda, the treacherous (and yet only half-treacherous) handmaiden, is admirable, and so is Adalbjörg, with her dull malevolence, while even the slight parts of Thora (the other maid of honour) and the Princess Anna Comnena, show equal thought and skill. The men are perhaps not quite so good. Erik talks too much and loses his temper too readily. He would hardly, we think, have been quite so inquisitive or quite so voluble in his colloquy with Svanhilda, and with due deference to Mr. Gosse's infinitely superior knowledge of matters Scandinavian, we can hardly think that a Danish king in 1103 would have given his mother such a very minute description of his interview with his wife. Marcus, another skald, who reminds us rather of Claud Halcro, infuses a sub-comic air into some of his scenes which, despite high precedent, we do not altogether like. But Grimur and the Archbishop are very good. The light nature of the former—a Provençal strayed—is given with equal force and with no exaggeration. Indeed the play—and it could possess no rarer merit—is actually and really a play, and not merely a dramatic poem of more or less excellence. The merely poetical merits of the book are, however, such as would suffice to place it high. The blank verse in which it is written is of good quality, reminding us now and then a little of the Laureate's later measure, but by no means an imitation. What there is of lyric work is excellent especially the snatches of song performe

by Anna Comnena's page, as, for instance, this, which is worthy of Carew :—

"I bring a garland for your head
Of blossoms fresh and fair,
My own hands wound their white and red
To ring about your hair;
Here is a lily, here a rose,
A warm narcissus that scarce blows,
And fairer blossoms no man knows.

"So crowned and chapleted with flowers,
I pray you be not proud;
For after brief and summer hours
Comes autumn with a shroud :—
Though fragrant as a flower you lie,
You and your garland by and by
Will fade and wither up and die!"

Of more masculine verse the following account of the oath of brotherhood is a good specimen :—

"'Twas summer up in Jutland by the sea,
We met two days before, in drinking deep
Within a salt-sea hostel by the sands
For mariners. I loved him from the first,
And so the second midnight to the cliff
We went. I mind me how the round moon rose
And how a great whale in the offing plunged
Dark on the golden circle. Then we cut
A space of turf and lifted it, and ran
Our knife-points sharp into our arms and drew
Blood that dripped into the warm mould and mixed.
So there under the turf our plighted faith
Starts in the dew of grasses."

Botilda's final disavowal of love for Grimur is also too good to be omitted :—

"If love
Be this, to feel a heightened pulse of life
Beat when the loved one's footsteps touch the stair;
To lose all drooping sense of bodily ill
When he is near and smiling; to grow sad
And weary when 'tis sure he will not come;
Then once, and only once since time began
Has love come down into this heart of mine.
Grimur, I never reddened when you came,
Your presence never stirred the little pains
That vex our idle hours; and never yet
Those hours seemed leaden for their lack of you."

For fresh handling of a hackneyed theme these lines seem to us admirable, and we have therefore quoted them in preference to those which come immediately before and after them, and which are equally good and more apparently original. The faults of *King Erik* (for instance, the repeated use of the adjective *august* with a stress on the first syllable) are but slight matters, its merits are solid and of a very high order.

GEORGE SAINTSBURY.

Registrum Palatinum Dunelmense. The Register of Richard de Kellawe, Bishop of Durham. Volume III. Edited by Sir Thomas Duffus Hardy. (Rolls Series, 1875.)

WITH this goodly tome the Register of Bishop Kellawe comes to an end. Some people may object to the length to which these volumes have run; it was, we believe, in deference to the wishes of the Ecclesiastical Commissioners and the authorities at Durham that the record has been given without abridgment. To the editor, Sir Thomas Hardy, the task of preparing it must have been a most laborious one. No tyro eager to signalise himself by his first work could have taken greater and more conscientious pains with his subject than the veteran Deputy-Keeper of the Public Records.

We cannot examine the documents in this volume as a connected and consecutive series. They are remnants, but still im-

portant, especially those that relate to privileges and franchise. Of the origin and growth of the peculiar rights of the great Northern see we have a valuable account in the Preface. Sir Thomas Hardy has also given us a sketch of the lives of Bishops Kellawe and Bury, and some notices of their times. We have a few remarks to make on several of the subjects upon which he dilates.

The Ordination lists, which are printed at length in this volume, constitute, perhaps, its most remarkable feature. They are only to be surpassed in the North by those preserved in the archiepiscopal registry at York. The enquirer into the history of the Church will study these documents with great interest. If we contrast an ordination list of the fourteenth century with one of the present day we cannot but be struck by the great decrease in the numbers of the clergy. Of course the removal of the monasteries and the destruction of so many chapels, public and private, will go far to account for the diminution. Still, there was a tide setting towards the Church at that time which we miss now. The duties of an examining chaplain in those days could not be light, but it is scarcely possible to suppose that he would try the candidates severely. The standard of proficiency could not be high, where not one in twenty had received any University education. A temporary sojourn at one of those seats of learning was often sanctioned by the Bishop when the ordination was over. The candidates were drawn, we may safely conjecture, chiefly from the several grades of the middle class in society. There is no record of their names until they became acolytes; from that point we can trace them upwards. What an uncouth herd they must have appeared, trooping out of the country villages and monasteries; and we can well imagine the awe with which each successful aspirant would stretch out his shock head to the Bishop to be clipped by the episcopal scissors. The income which they received after their ordination may be variously estimated. The religious, of course, were provided for in the monasteries, but the seculars could rarely be ordained without showing that they had some fixed income to look forward to. Five marks per annum was the ordinary sum. It may, perhaps, represent forty pounds of our money. We have heard of a curate in the county of Durham, at the beginning of this century, who had the same yearly stipend from a non-resident incumbent, paying a visit to his lord and master at Durham, and begging for a slight addition to his salary to enable him to fill the mouths of his children. "Young man, lay not up riches upon earth," was all the answer he got. Riches, indeed! Forty pounds a year was no great matter either in the fourteenth century or the nineteenth; but in the fourteenth it was, at all events, a competency for an unencumbered clerk. We are somewhat surprised to find so few names of distinction on these Durham ordination lists. A probable reason for this is that many of these young men had but a short career. If we were able to trace their history we should find, we believe, that three-fifths of the whole number died in the great pestilence of 1349.

Another interesting feature in these

volumes is the great number of indulgences granted by the Bishop for all kinds of persons and objects. They extend over a vast area of country, and were, no doubt, carried about by itinerant *brevigieri*. These persons, as we know from other sources, were frequently knaves, and much dishonesty was fostered by the system. The Archbishops of York often thundered out their denunciations of the prowling vagabonds who were plundering their diocese. Still it was by the exertions of these collectors, we believe, that many of our country churches were built. The home-resources, for instance, of many of the Nottinghamshire and Lincolnshire villages must have been quite inadequate to rear, without external help, many of the beautiful fabrics which still adorn them. When we observe also what a number of these buildings must have been erected much about the same time, it is easy to see how the country must have been harried for contributions. Of course it became weary and irresponsible. Long before the Reformation came, the Chapter of Ripon regularly let out to farm for a scanty sum the indulgences for their church, which were backed by the great name of Wilfrid. And yet the system did not end with the Reformation. The fly-leaves in many an old parish register show that the latter half of the seventeenth century brought upon the country the most serious epidemic of briefs. It seemed hard that a Yorkshire or a Northumbrian parish should be called upon in all the pathos of ecclesiastical rhetoric to help a Bristol tradesman whose shop and goods had been burnt, or some Yarmouth fisherman whose boat and net had gone to the bottom of the sea.

We are delighted at the close of this volume to step into the presence of Richard de Bury, one of the most learned of mitred scholars, and yet perhaps more justly famous as a patron of learning than as a writer himself. His official seal, noted for its beauty among the sigillary treasures of that beautiful period, gives us the portraiture of the Bishop. A tall, portly man, stout and comely, stands before us, with his features so honestly delineated that we can detect even a wart upon his cheek. This can be no ascetic; this is a man of the world, rich and dainty, able to appreciate, and not unwilling to patronise. We can well understand how scholars from all countries flocked about him. Of his own immediate predecessors, Kellawe probably knew little more than his Service books, which Beaumont, who came after him, was unable to read; but Bury set an example in the North which was happily remembered. We know his *Philobiblion* from the old imprints down to the pretty little edition by M. Cocheris in 1856, and cannot wonder at the continued popularity of the work. There are few more pleasing pictures in mediæval story than that of Bury disputing with his learned chaplains in his book-littered chamber. He was somewhat quick of temper, we are told. Were his clerks as complaisant as the chaplains of a more recent possessor of the same see, who always suffered their august master to win at bowls? Whether or no Bury's attendants became weary of the philosophical discussions which

were their daily recreation we cannot tell. The flesh is weak sometimes, even in episcopal chaplains. At all events their master found in his disputations and books his chief and greatest delight. They lightened his cares and soothed the pangs of sickness to which he was a martyr towards the close of his life. The suggestive words, *longa infirmitate decoctus*, in which a monk of Durham describes the last sufferings of his diocesan, make us thankful that he had the solace of letters to alleviate his pains.

We hold our hand unwillingly, as we could say more. We should have liked to find in this volume, in its proper sequence, the register of Bishop Louis de Beaumont, but that has unfortunately disappeared. We should have liked to know something more about the raid of Gilbert de Middleton, and the battle royal *vibratis hastis* which was once impending at Northallerton between Beaumont and Archbishop Melton. We cannot have everything. In seeing Bishop Kellawe's register in print we have sufficient reason to be grateful for the present.

JAMES RAINE.

William Godwin: his Friends and Contemporaries. By C. Kegan Paul. With Portraits and Illustrations. (London: Henry S. King & Co., 1876.)

THE biographies of eminent men may be divided for the most part into two categories: real life-histories, presenting a definite view of the chosen hero and a narrative of his career corresponding to the view taken of his personality; and *mémoires pour servir*, which allow the reader to construct his own view from as much of the raw materials laid before him as his memory naturally selects for retention. Biographies of the former class are becoming increasingly rare, and it is hard to say whether the candour of writers or the scepticism of readers is mainly responsible for the change. It would seem that a biographer in any way competent for the post might be trusted to digest trivial letters and similar records into a short summary statement descriptive of the hero's relations at the time to which they refer, yet the writer who should venture on such a course would be infallibly hunted down by the critics, all eager to vindicate their superior erudition by citing the very words of the justly abridged original sources. Such criticism may perhaps deprive us of a few literary masterpieces, but it is, at any rate, a security against misrepresentation; memoirs become too long and circumstantial to please the general reader, but they acquire new value as an authority for the student of literature or history. Mr. Paul's *William Godwin* belongs to the modern order of biography, and consists almost entirely of selections from the journals, correspondence, and autobiographical notes preserved by Godwin himself. Those used in the present volumes have been derived chiefly from a mass of MSS. in the possession of the present Sir Percy Shelley; and the worst charge that could be brought against the editor is, that like most writers having access to new and interesting unpublished matter, he has sometimes given new matter of lesser importance for his real

subject to the exclusion of more relevant details that had the disadvantage of having been published before. Thus, for example, Godwin's letters to his younger friends or pupils throw considerable light on his character, and clearly called for publication, but the numerous letters from Tom Cooper, Arnot, and Holcroft in his later years, take up a space which might have more fairly been devoted to tracing the history of Godwin's relations with his better known contemporaries, and the various ways in which his name appears in contemporary records already published. Up to the present time it might almost be said that we know nothing of Godwin save from his writings (including the memoir of his wife), and from a kind of vague tradition that his character was like his writings, formal, upright, and only interesting by an occasional strain of paradox and a generous political enthusiasm. There seemed something incongruous in the intimacy of this Godwin with Coleridge and Lamb, and the miscellaneous circle of which Lamb's household was the centre, but the fact was well-attested, and we looked to the present biographer to have reconstructed the adjacent coteries, social, literary, and political, so as to bring out the extent and history of Godwin's relations in different quarters, at least during the middle period of his life and fame. If this has not been done, or indeed seriously attempted, we have in compensation singularly abundant means for tracing the growth and changes—and exchange—of moral and mental qualities in the author of *Political Justice* during his long life.

We find him at first a precocious, conceited, ambitious youth, but teachable withal, and more bent on excelling in the paths pointed out to him, than on imagining new tracks for himself. Hence it was that he seems to have found no difficulty in the course of his studies for the ministry, and established a reputation at the Nonconformist College of Hoxton for calm fearlessness in debate without falling into the suspicion of any worse heresy than Sandemanianism. His faith in Christianity began to be shaken by the study of French philosophers in his twenty-sixth year, but by the help of Priestley's *Institutes* he remained contentedly in the *via media* of Socinianism until his thirty-second. Before that time (1783) he began to make literature his profession, wrote his *Life of Chatham*, some small novels, translations and reviews, and gradually dropped the prefix of "Reverend." His mother, a sturdy old Calvinist (whose letters, in their mixture of shrewd worldliness and other-worldliness are not unlike those of Lady Bacon to her illustrious son), seems to have suffered more disquietude over his first lapses from complete orthodoxy than over his subsequent writings and persistent refusal, when in Norfolk, to attend the ministrations of her favourite divine, Mr. Sykes. The fact seems to have been that, in everything except his religious profession, William was not merely the least unsatisfactory member of her large family, but in the filial relation peculiarly considerate, and in the ancient fashion dutiful. His somewhat pedantic scruples about the expression of opinion were silent in this case without argument, and he continued to sub-

mit patiently to his mother's theological exhortations for the remaining twenty years of her life, and on her death (in 1809) he writes to his wife that for the first time, at past fifty years of age, he feels alone in the world; till then he had always felt to a certain degree the presence of a superior, a protector.

In the first years of his life in London, Godwin shared his house, with the faithful Marshal—him whose agony over the damnation of *Antonio* is so humorously described by Lamb, and the Tom Cooper already named, whose education he had humanely undertaken. To know Godwin well, we certainly ought to see him as a tutor at thirty-three, throwing his whole mind into the study of his pupil's idiosyncrasies, and only defeating his own efforts by the persistency with which he attempts to reason the boy into a due sense of their beneficent tendency; he taught his scholars to argue with him in his own style, and was prepared to receive their remonstrances with exasperating candour; he had a half pedantic apprehension of his own shortcomings, and was able to condemn in others the pedantry that he helped to develop; but at this date he seldom seems to have got further away from his own natural failings than into that aggravation of all defect, just and fruitless self-criticism. His correspondence with friends of his own standing, like Holcroft, is remarkable, as Mr. Paul points out, for the endless succession of lover-like quarrels and misunderstandings which it offers; naturally of a cheerful and rather equable temper, as soon as his affections are concerned he becomes irritable, morbidly sensitive, and even suspicious, and his inveterate love of argument only served to prolong the disagreement, since he never believed himself to be wronged without having a whole train of reasons to allege why his correspondent ought to have done differently, and why he himself did well to feel the moral disapprobation, which is the philosopher's substitute for anger, therewith diffusely expressed for the offence complained of. Godwin did not quarrel with friends such as Coleridge, upon whom he did not conceive himself to have claims of any special strength; against Lamb it was vain to try to formulate a grievance, since the humourist was always ready to make peace by begging the question in some amiably unprincipled way, as if he did not mind being proved to be in the wrong. But with Holcroft, Horne Tooke, Dr. Parr, and many other friends and intimates, male and female, we find him wrangling repeatedly about slights, real or imaginary, such as only an affectionate nature could feel, but such as a thoroughly amiable nature would not have felt. Like all men who argue about their feelings, Godwin felt more strongly than anything else that his own innocent affections ought not to be crossed, and it is nothing less than comic to find him mixing his regret, when an offer of his hand is declined, with a dispassionate censure of the lady's conduct in evading the discharge of a function for which he considered her to be so happily endowed. This is the one mental weakness of which he never betrays any consciousness himself, for the vanity or self-esteem which is also laid to his

charge may really have owed the crudity of its manifestations, as he hints, to a latent self-distrust which made him eager for applause from without, and over-ready to take the applause at its fullest literal weight. We see clearly in his letters how Godwin's two marriages tended (by very different means) to remove this mental obtuseness, but it is noticeable that his best works, the *Political Justice* and *Caleb Williams*, were written before it had begun to suffer any diminution. The former of these was published in 1793; chiefly significant at the time as a most powerful manifesto of reasoned radicalism, it serves now as a landmark in the history of political thought, showing exactly where and when the pronounced inclinations of popular majorities became so irresistible a political power that sanguine theorists were compelled to instil inclination as the ultimate arbiter of right. Speculatively Godwin seemed to be the advocate of licence and the contemner of disinterested moral rules, while in practice he was only maintaining the right of *ci-devant* social inferiors to the equality which they had painfully almost won. And the so-called philosophy of Utilitarianism has not even yet recovered from the bent given it by its early political adherents, whose immediate hopes of social reform lay in the emancipation of lawful natural desires from formal and unjust restraint. It was Godwin's merit to draw less hard and fast lines of exclusion than Bentham against possible truths of which he had no occasion at the moment; it seems to be rather an error in his history than in his philosophy when he maintains that men have only to be perfectly free (from human tyrants?) in order to be perfectly virtuous, and the strong political convictions which made him regard liberty as a sufficient guarantee for morality prevent his valuing it as a consistent Utilitarian, merely for its "felicific" quality. The only mention of Bentham in the present volumes is towards the end, when Godwin asks a friend for information about the philosopher after his decease, an omission of the kind which we have already been tempted to regret; for though neither of the two would acknowledge any obligation to the other, their very independence made a difference in the effect produced by their common tenets upon the generation which sat at the feet of both. *Caleb Williams* was written in the flush of animation following the success of *Political Justice*, and is the strongest proof of the writer's mental breadth of range which we have. It is a really powerful and dramatic work; and while some of the situations owe their strength to a vivid sense of existing social inequalities, this element is kept scrupulously in its place; it counts for no more than its fair value by a realistic standard, and the main action of the plot turns upon a disinterested psychological study. The skill with which these two motives are combined gives the novel its strange appearance of truth, in spite of the fundamental improbability of the story of Falkland's murder. Given a sufficient motive, the details of Caleb's persecution are so natural and probable that they seem to explain the other improbability of a well-born

and virtuous murderer at large, and the novel escapes the vices of vulgar *tendenz*-fiction because Caleb's offence against his master is of a personal kind, inspired by personal and not particularly laudable motives; the only general moral inference to be drawn from the narrative is too cynical to be trite—that there is something amiss with the social order when murder by a gentleman entails less risk of punishment than the indulgence of indiscreet curiosity by a servant; and even this moderate criticism is only indirectly suggested, for Caleb himself concludes by going over, as became his extraction, to the popular view of the heinousness of his own offences. Almost simultaneously with the appearance of *Caleb Williams* came the trials of Holcroft, Horne Tooke, and others for high treason, and Godwin's powerful letter on the charge of Chief Justice Eyre against them.

In 1796 the intimacy with Mary Wollstonecraft begins, but before tracing the effects of her influence on Godwin, we are enabled by the Shelley MSS. to form a clearer idea than Godwin or any other panegyrist or apologist had conveyed, of the antecedents of Mrs. Imlay. Some of the letters of Mary's sisters to and about her are so thoroughly painful, in an ignoble, unprofitable way, that one's first impulse is to protest against their publication, but at the same time they help to explain, and excuse, the less attractive features in her character. From a very early age Mary was the mainstay of a shiftless, rather undesirable family. Her novel on the *Wrongs of Woman* was based on the experience of a sister, and all her own youth was spent in the struggle to provide somehow or other for a household of women on the border land of the shabbiest gentility. She did not exactly break down under the strain, but there is something deteriorating in the constant pressure of common cares in common company, and it was the instinct of self-preservation that led her to take her own part at last, and while the two sisters of whom we hear most were taken off her hands as governesses, establish herself alone in London as a writer. She was about thirty-two when her *Vindication of the Rights of Woman* was published. Mr. Paul finds no confirmation in the letters for the manner in which she is mentioned in Knowles' *Life of Fuseli*, and the apparent confirmation of the same legend by Godwin may of course be accounted for as an echo of the same gossip, heard and believed before he had any special concern in its truth or means of ascertaining its falsehood. From whatever causes, perhaps only impatience of a dull life, emboldened by the success of a first adventure—in 1792 Mrs. Wollstonecraft, as she was then called, left London for Paris, to return in 1795 as Mrs. Imlay, with an infant daughter. In this period there is nothing to be added to Godwin's curious revelations, unless, indeed, we are pleased to detect in Mary something like a feminine counterpart to the obtuse exactingness which made Godwin a difficult friend. Some passions have the gift of creating a response, and others of doing without response; but Mary's feelings, like Godwin's, had little power of adjusting themselves

spontaneously to circumstances; his resource was to prove that circumstances were in the wrong, hers to go further in search of circumstances that might be right. And certainly the harmony of their married life goes to prove that it was not for any natural want of ability to agree that either had ever fallen out with fate. Godwin as a lover is not pedantic (beyond the fashion of the century), and when he has all that he wants without argument, he escapes the absurdity of arguing in the wrong place. Even his style lightens and brightens; he writes (to his wife during a tour in Staffordshire) in shorter sentences, and is sometimes even soberly humorous, as when he speaks of the pleasures of absence, and the voluptuousness of voluntary privations: "Separation is the image of death; I always thought St. Paul's rule, that we should die daily, an exquisite Epicurean maxim. The practice of it would give to life a double relish." Mrs. Godwin died at the birth of her second daughter, Mary Shelley, and the less admirable side of Godwin's character showed itself almost at once in some over-rational attempts to promote the happiness of himself and daughters by a second marriage. As a father, and stepfather, he is pleasant, easy, and natural, but he resumes the habit of quarrelling with and lecturing his friends, and falls, moreover, into acrimonious literary controversies.

The second volume opens with some interesting letters from Coleridge. He tries to tempt Godwin to Keswick to meet Davy. "And let me tell you, Godwin, four such men—you, I, Davy, and Wordsworth—do not meet together in one house every day of the year. I mean four men so distinct, with so many sympathies." Godwin hardly knew Wordsworth, whose shoe-latchet Coleridge professes himself unworthy to loose, but he speaks of having at times an unwonted sense of inferiority in the latter's own company. They write about Godwin's unfortunate tragedy *Antonio*, and Coleridge gives a curious reason for not venturing to criticise his friends, since his own feelings give him no clue to theirs. He describes himself as "dead indifferent to censure:—"

"Praise, even from fools, has sometimes given me a momentary pleasure, and what I could not but despise as opinion, I have taken up with some satisfaction as sympathy. But the censure or dislike of my dearest friend, even of him whom I think the wisest man I know, does not give me the slightest pain. It is ten to one but I agree with him, and then I am glad. . . . But then I confess that I have written nothing that I value myself at all, and that constitutes a prodigious difference between us—and still more than this, that no man's opinion, merely as opinion, operates in any other way than to make me review my own side of the question."

Perhaps this insensibility to other people's opinion was one of the causes that kept Coleridge from achieving anything quite worthy of himself; he could always make his peace with the only critic he really cared to please by explaining that he had not yet begun to try. Godwin, on the contrary, having tried, refused to believe that such a man as he could have failed. With this failure the last period of Godwin's life may be said to begin. One of his motives for wishing to write for the stage was the need

of providing for the expenses of a family, and it is not uncommon for those who are most impatient under the pressure of material cares to lose their heads a little and look for escape in the acceptance of fresh cares. In December, 1801, Godwin married a second time a Mrs. Clairmont, a widow with one son and a daughter, the Jane who accompanied Mary Godwin and Shelley in their elopement and subsequent journey (from Paris to Geneva with one donkey between the three). By the advice and with the help of his second wife, Godwin began business as a publisher and writer of children's books, and for the rest of his life we find him accepting more and more completely the life of a practical man. His wife had not a good temper, and in their recurring quarrels a separation was spoken of more than once; but Godwin was forbearing, and, on the whole, does not seem to have been unhappy; once more he becomes natural, simple, and like other people, but it is no longer because his ideal has realised itself and so put him at ease, but because he has come to the end of his powers of resistance and accepts the real *faute de mieux*. Thus the man becomes much less open to criticism, more sensible and less given to all the far-fetched pedantries at which his best friends used to smile, at the time when the author was almost renouncing ambition and sinking into a hack. The posthumous *Essays* on religion are the fruit of earlier meditations, and except in private intercourse with the young men—like Shelley and Lord Lytton, who still sought the author of *Political Justice*, he exercised little direct influence on the thought of his contemporaries. If there seems to be something melancholy in such a close for an ambitious career, we at least owe it to Godwin to let the blame rest in the right place. It is not the duty of society to provide in any assignable way for the maintenance of its philosophers; but the philosopher can only succeed in being his best self by the help of ideal circumstances, and if the world he lives in fails to furnish them, so much the worse for the world, for its original inmates are vulgarised. Godwin died in 1836. The most interesting of the illustrations is a portrait of Mary Wollstonecraft by Opie, a full, girlish face, with features of undecided expression—as if the *physique* waited for external impressions to determine its character, but were certain to take some determination. Besides the interesting view of Godwin himself and his first wife, the *Memoirs* contain letters from a great variety of correspondents, some valuable in themselves, and others for the light they throw on obscure social corners of the period.

EDITH SIMCOX.

Tyrol and the Tyrolese: The People and the Land, in their Social, Sporting, and Mountaineering Aspects. By W. A. Baillie Grohman. (London: Longmans & Co., 1876.)

MR. GROHMAN'S book is all the better because it does not quite realise the promise of its title. Instead of dealing after the fashion of a holiday tourist with Tyrol and the Tyrolese in general, he has wisely confined himself to those particular districts of which

he has a personal knowledge; that is to say, as far as the greater part of the book is concerned, with the mountains and valleys to the east of Innsbrück, and especially that part of it lying between the Inn and the Bavarian frontier. Of this district and its population Mr. Grohman writes with a knowledge which no chance visitor can possibly possess.

Fortunately, Mr. Grohman knows how to tell a story. He does not overload his pages with descriptions of the glory and beauty of the mountains, though a touch here and there enables the reader to perceive how deeply he feels them. Next to accounts of the climbing of peaks and snow-slopes, the most uninteresting kind of literature to ordinary mortals is the literature of sportsmen. Mr. Grohman has plenty to tell us about sport; but he always contrives to interest us, because he always takes care to keep the human actor in the foreground, though he does not forget to add something, too, about the habits of the chamois and the black-cock. Readers in search of excitement will probably pick out the story of the robbery of the *eyrie* as the cream of the book. Probably few other men have been left for hours swinging in mid air in charge of two young birds measuring six feet between the tips of the wings, and exposed to almost inevitable death if the parent birds should return, whilst the only man who had it in his power to bring him back to safety was temporarily disabled by a stroke of lightning. Mr. Grohman, however, is equally felicitous in describing the adventures of the poachers and smugglers with whom he is on such friendly terms. With both of these, and more especially with the poacher, the love of excitement and of the exercise of skill and endurance is, as Mr. Grohman tells us, a far more powerful motive than the love of gain. The innkeeper who buys the game knows where it is procured, and pays but a low price for it.

"The glorious Alps, the grand stern solitude reigning around him, the gaunt peak, and not least the exhilarating influence of the clear, bracing air, that renders motion and exertion a pleasure, instil in him an inordinate love for the solitary sport. 'A chamois-stalker who would exchange his life for that of a king is not a genuine chamois-hunter,' I have been told, not by one, but by twenty 'Gamsjäger'; and were I to call my own feelings into question, I must corroborate this sentiment."

Mr. Grohman, however, prefers to embody his observations in a concrete form; and those who read the story of Toni and Moidl, or the story of Jacob, will gain a very clear idea of what the life of a Tyrolese poacher or smuggler really is. Mr. Boner had given us something of the deadly struggle which is waged between Bavarian keepers and Tyrolese poachers, and his story of the keeper who was actually crucified by the poachers who took him will not easily be forgotten. But Mr. Boner wrote from the keeper's point of view. Mr. Grohman is hailed as a friend by both sides alike.

As might be expected, such knowledge is not easily acquired. Mr. Grohman tells us that the Tyrolese are a reserved people, and only unbosom themselves to those who wear their dress and speak their dialect. It would not, however, be advisable for a tourist fresh

from England to put on short leather breeches, as the sight of his white knees would inevitably betray him. Mr. Grohman's knees, as he lets us know, are brown enough, and he is treated as familiarly as a peasant would be. On one occasion his dress and appearance led him into a singular adventure. He was enjoying the magnificent panorama which is to be seen from the pass between Windisch-Matrei and Kals when he was joined by an English party. The young ladies took him for a guide out of work, and made him carry their shawls. A brother pushed them into the bag which he carried on his back:—

"These fellows don't feel fifteen or twenty pounds more or less on their backs," was the off-hand speech with which he quieted the remonstrance of one of his sisters."

Mr. Grohman's carefulness in reproducing the facts which he has observed is the strongest guarantee for the fidelity of his narrative. His account of the people among whom he lives is not wholly idyllic. For the people, indeed, he has a strong admiration:—

"I have found the Tyrolese," he says, "in matters of daily life a highly intelligent, bold, and excessively hardworking people, distinguished, even from the inhabitants of other mountainous countries, by great patriotism and by an innate unquenchable love for their native soil, enhanced by a strangely chivalrous feeling of manly independence."

The women especially are hardworked. In many valleys the men go abroad for work and leave all the burthen to their wives and daughters. Yet, hardworked as they are, "their lot is by no means an unenviable one. They are uniformly treated in a kind manner by their husbands, and wife-beating or brutal handling of women is entirely unknown in the country. Their relation to man in their spinster state reminds us, in many points, of the chivalrous manners of society some five or six hundred years ago. Morality is about on the same par, and the lass who yields to the solicitations of her lover who has proved his right in a fierce fight with his rival or rivals stands very much in the position of the noble lady who, five centuries ago, rewarded victory in combat and tournament with her love."

On an average, Mr. Grohman tells us, "half of the wives of the Tyrolese peasants have had children before their wedding day; and though it is quite true that the lover very rarely forsakes the mother of his illegitimate offspring, and ultimately marries her, we must not ascribe this final act of justice solely to the good feelings of the male culprit, but rather to the power of the priest over the mind of the sinner confessing his guilt."

When once married, however, the Tyrolese wife is all that can be desired.

"Free as the intercourse between the sexes is, we have nevertheless to note one redeeming quality, the sacred light in which the marriage vows are held. Unrestrained as a woman's career may have been before marriage, she becomes a dutiful, hardworking wife when once the holy knot is tied."

Those who visit countries renowned like Switzerland for their natural beauties are too apt to confine their knowledge of the inhabitants to the classes which minister to their pleasures. Mr. Grohman has given us an opportunity of lifting the veil for which he deserves our hearty thanks. No intelligent person should visit the country without first reading his book, and those who have

no intention of travelling so far will find quite enough to amuse and interest them between its covers. The only part of the book which is likely to jar upon the reader's feelings is the account of the ascent of the Gross Glockner in winter, with which it closes. Mountaineering in the High Alps summer is undoubtedly attended with about as much risk as railway travelling in England. But at least all those who face its dangers professionally as guides require no extraordinary persuasion to do so, and are justified in believing that the risk can be reduced to a minimum by taking ordinary precautions. Mr. Grohman took with him a party of brave men from Kals, who were half reluctant to accompany him from the first, and who would subsequently have turned back but for his persuasions. The danger from avalanches which the party incurred was not to be averted by precautions of any kind, and rendered the return of the party alive a mere lucky chance. It is hardly possible that Mr. Grohman can look back upon that day's work with complete satisfaction, in spite of its successful termination.

SAMUEL R. GARDINER.

CURRENT LITERATURE.

The Earls of Middleton, Lords of Clermont and of Fettercairn, and the Middleton Family. By A. C. Biscoe. (Henry S. King & Co.) This work has been compiled with great care, and with much patient consultation of printed matter of varying degrees of authority. We cannot, however, help thinking that all that was necessary to be known about the two Lords Middleton might have been compressed into much less space than is here given to it. The prominent events of English history between the Civil Wars and the Rebellion of 1715 were affected but in a very small degree by the participation in them of the subjects of Miss Biscoe's biography, and have been so often written about by previous historians, that we feel some little impatience at meeting with a record of some of them here which is not notable for novelty of treatment. Nevertheless many portions of the book will well repay perusal, as there is much interesting and comparatively new information collected about the principal characters concerned. A few of the notes supplied may perhaps be thought superfluous. The general reader will consider that the writer pays but a poor compliment to his intelligence by informing him in a foot-note that Matthew Prior was "an eminent English poet. He wrote some easy and elegant poems, and likewise a history of his own times;" and giving, at the same time, the high authority of "Beeton" for such information.

A Collection of upwards of Thirty Thousand Names of German, Swiss, Dutch, French, and other Immigrants in Pennsylvania, from 1727 to 1776. By Professor I. Daniel Rupp. (Philadelphia: Ig. Kohler; London: Trübner and Co.) Professor Rupp has taken advantage of the approaching American Centennial to issue a new edition of his work, first published in 1856, with some additions to the text, and further explanatory notes. The official lists which he prints possess a certain value, and will be interesting to the descendants of those whose names are thus preserved, provided that they are endowed with the virtue of patience in an extraordinary degree, and can spare the time necessary to plod through five hundred double-column pages in search of their particular patronymics. Outside of the German population of the United States the volume is not likely to be in much demand, and the entire absence of anything in the shape of an index renders it almost worthless as a book of reference. It is a pity that Professor Rupp, experienced book-maker as he is, has

failed to recognise the paramount importance, in such a work as this, either of an elaborate index, or of an alphabetical arrangement of the multitudinous names.

Scenes and Sketches from English Church History, by Sarah M. S. Clarke (Oliphant and Co.), is a readable and carefully written volume, containing sketches of the lives and times of Benedict Biscop, St. Anselm, Queen Mary, Margaret Godolphin, Thomas Ken, Bishop Wilson, &c. The style and character of treatment make it suitable for a prize-book in ladies' schools, and the authoress has evidently been at some pains to gain and give a correct idea of the characteristics of each period. We cannot but think, however, that in her narrative of the struggle between Henry I. and Anselm, her sympathies are too much with the churchman. In his notions, borrowed from Rome, respecting investiture, "that venomous source of all simony," it is quite certain that the primate, if on the one hand he initiated resistance to the tyranny of feudal power, paved the way on the other for the assertion of unreasonable papal pretensions in England; and it is easy to see that, to Henry, his meek stubbornness must have been exasperating in the highest degree. Miss Clarke scarcely seems aware that it was Henry's cool judgment, not the Pope's acumen, that suggested the compromise which afterwards found more general adoption at the Concordat of Worms. It is only by accident, we apprehend, that the writer is made to say, after a few facts respecting Luther's first efforts, that "when Henry VIII. came to the English throne, . . . he viewed with alarm the changes that were creeping into the world of religion." Even Mr. Froude would scarcely claim for his hero thus much of prophetic sagacity; and, so far as Henry had opinions at this time, he appears in conjunction with Wolsey as anxious for Church reform. In the earliest sketch, that of eighth century times, there is a little too much of the old tone of Robertson and Henry with regard to the state of learning at the period. We would suggest that the writer, when again studying the subject, should begin with a perusal of Dr. Maitland's *Essays on the Dark Ages*.

MR. MONTEFIORE, having written *The History of England in Verse* (Ward, Lock, and Tyler), unnecessarily disclaims any pretensions to the name of poet. He considers, however, that he has rendered "the acquisition of the material facts of English history more easy and pleasant than it had heretofore been," and he thinks that any student of ordinary capacity who has learned his book by heart "may reward himself with the reflection that there are few public examinations in English history which he would not be able to pass easily, and without further reference to more elaborate prose works." This, we take it, is the unkindest cut which has yet been given to the much-enduring race of examiners. Either Mr. Montefiore has an inordinate admiration for his own powers, or an inordinate contempt for the unlucky authors, such as Hallam or Macaulay, who have condemned themselves to write in prose. He forgets, too, that it is just possible that the examinees may rise in rebellion, and may prefer to be plucked rather than to commit to memory such stuff as the following, *à propos* of the reign of Elizabeth:

"Then from France, the dear land where so long she had been,
Hapless Mary came home to the Scotch as their queen.

Tho' despised of John Knox, the great friend of Reform,
The great bulk of the Scotch in their welcome were warm.

(By the Thirty-nine Articles passed in this reign,
The Reform was triumphant in England again.)"

or,—

"By King Charles's accession the slumbering feud
Between Commons and King was by no means subdued;

He discovered this fact the first year of his reign,
While engaged in a harassing war against Spain,
The result of his breaking a promise to wed
The Infanta of Spain, and espousing instead
(Through forgetfulness, wilfulness, love, or mere chance)
Henrietta, the daughter of Henry of France."

A NEW edition of the well-known *Annals of England* (Parker and Co.) appears with the following prefatory note by Professor Stubbs: "I have read the *Annals of England* as it passed through the press for this edition, and am able to testify to its general accuracy and great usefulness. Without pledging myself to every date or every view that is found in it, I still believe it to be the most valuable compendium of our history that we possess, and I know that its use as a handbook in lectures has been well proved, both by my predecessor Mr. Goldwin Smith and myself." With this view of the book most persons who have used it will be disposed on the whole to concur. Certainly it would be very rash to guarantee the accuracy of every fact and date in a book which places under 1624 a totally imaginary appearance of the Earl of Bristol in Parliament, and which dates the peace between Charles I. and France in 1630 instead of 1629. But these are probably exceptional mistakes, and the idea of noting down important facts as much as possible from original authorities is sound and good. Especial care is taken to give the provisions of important Acts of Parliament which are often passed over cursorily in general histories. It is unfortunate that the author should not have placed under control the strong anti-Puritan bias which he discloses in his account of the seventeenth century, and which leads him to use expressions which are more than questionable, and which are certainly out of place in a work of this kind.

MR. SHELDON AMOS, in his *Primer of the English Constitution and Government* (Longmans), frankly confesses the difficulties of teaching the English Constitution by means of a primer, and evidently doubts whether he has overcome them. This doubt is certainly well founded. The absence of any definite principle of arrangement has led to the admission of many topics quite unfitted for such a work, and the omission of others which ought to have been treated of. The general principles of English private law (pp. 108-128) have no proper place in a handbook on the Constitution. Still more objectionable are the discussions on disputed points of the present day, on the assimilation of the county and borough franchise, the admission of women to the franchise, and the creation of life-peerages. On the other hand, we should certainly have expected some notice to be taken of the leading judicial decisions by which, as much as by statutes, the principles of the British Constitution have been confirmed. But the reader will look in vain for the slightest reference to *Sacheverell's Case*, *Ashby v. White*, *Stockdale v. Hansard*, or any of the familiar precedents of our constitutional law. The absence of any, except the most meagre, account of the history of the institutions described is excused on the ground of limited space, but Mr. Smith has shown that this difficulty may be overcome in his recent *History of the English Institutions* (Rivingtons, 1873), which is a much better book for school or college use. It would, indeed, be difficult to find a college or private student who does not already know at least three-fourths of the facts in Mr. Amos's primer. For what class of persons such information as is contained in the following sentence can be intended it is difficult to conceive:—

"In all the large centres of population a certain number of constables chosen for their superior ability and education are set apart for the purpose of tracking suspected persons, and endeavouring to find the unknown perpetrators of crimes. They are dressed in plain clothes (not uniform), are more highly paid, and are named detectives."

The Commentaries of the Great Afonso Dal-

boquerque, second Viceroy of India. Translated from the Portuguese edition of 1774, with notes and an introduction, by Walter de Gray Birch, F.R.S.L. Vol. I. (Hakluyt Society.) That the great Afonso Dalboquerque was a very remarkable voyager and enterprising captain, and that he won for himself a name without which no general history of his age could be complete, must, we think, be undisputed; and in such light the praise of his illustrious countryman Camões, endorsed by subsequent poets and chroniclers, is quite intelligible. But in the matter of individual reputations, as of prevalent tastes and theories, one age often modifies, if it does not actually reverse, the fiat of another; and it is not unlikely that the reader of the day will ask himself whether the reverence he is said to have inspired, or the clemency he is stated to have exercised, can really and reasonably be attributed to a grim warrior who cuts off the ears and noses of his prisoners, and does not hesitate to give the terrible order when wholesale butchery seems to serve his purpose. Setting these considerations aside, the volume under notice foreshadows a whole narrative well adapted to supply, for English libraries, an important vacuum in the department of literature to which it belongs. Home readers to whom the century *par excellence* of Portuguese power presents a fit subject for careful study, will not only hail it as a valuable addition to previously existing data, but will long for the appearance of the remaining parts of commentaries so full of character and interest. "The present volume of the translation," Mr. Birch informs us, "will be found to contain the whole of the First Part." It treats of Dalboquerque's special mission to Cochín, and second voyage to the same quarter in company with Tristão da Cunha; and of the proceedings on the south-western shores of India, on the Arabian coast between Cape Guardafui and the Persian Gulf, and at Ormuz, from 1503 to 1508 inclusive. The second part of the Commentaries, with relevant matter by the editor and translator, will form the second volume, showing its hero established in the Viceroyalty in place of Don Francisco de Almeida, and how Goa was first taken by the Portuguese. The third and fourth, or last Parts, will relate the operations in Malacca, with further proceedings on the west coast of India, at Aden and in the Persian Gulf; and will bring the record up to the death of Dalboquerque, "on the bar of Goa," in December, 1515. It is worthy of note that this eminent man, though he had in earlier years displayed personal prowess on the occasions of two separate expeditions, did not accomplish the feats which brought him exceptional repute and extended the dominion of his country from Ormuz to Malacca, until the latter days of his life; and he died at 63. The quaint spelling of proper names is in some instances suggestive. If *Orfacao* (p. 93) be—as it would seem to be—the same as Barretto's *Corfacam*, or rather the more modern "Khor-Fakán" of the Arabian coast between Sohar and Masandam, then might Ormára on the opposite shores of Makrán be Khor-mára, or perhaps Khor-Málán—in the latter case meaning the "Khor," i.e. creek or bay of the neighbouring Málán cliff (the almost unchanged Malana of Arrian). Raselgate is no doubt rightly considered to be "Rás-el-had" (p. 60). That Gozil or Guazil (p. 63 and note), commonly Alguazil, is really from the Arabic "wazir," is also tolerably clear under precedents in transliteration. At the same time, "wazir" is rather "minister" than "governor," which last word is here especially given—and to which "Alwáza" might supply a truer Arabic equivalent of somewhat similar sound. Mirocen (p. 222) might be safely transliterated into Mir Husain. The "two small islands not inhabited, lying on the route to Ormuz," sighted by the conquerors after climbing Cape Macindé (Masandam), and mentioned in Mr. Birch's p. 101, may be identified with the Great and Little Quoins of our charts. In connexion with chapters

28, 29, and 30, we strongly recommend the reader to refer to an interesting paper on the island of Hormuz, and accompanying map, in the *Geographical Magazine* for April, 1874.

NOTES AND NEWS.

THE whole of the main text of the fifth volume of the *History of the Norman Conquest* is now printed, and part of the Appendix, so that we may hope for an early publication of this final and most important volume of Mr. Freeman's great work. We learn that it will contain: 1. A full examination of Domesday, especially as bearing on the confiscation and regrant of lands during the reign of the Conqueror. 2. The history of the reigns of William Rufus, Henry I. and Stephen, looked at mainly with regard to the fusion of Normans and English. 3. Chapters on the effects of the Norman Conquest on political, social and ecclesiastical matters, on language and literature, and on architecture; the main object of these chapters being to show how all these forms of national life were affected by the Conquest. 4. A short sketch of the reign of Henry II., from the point of view of the fusion of the two races; with shorter sketches of the following reigns down to Edward I., when the fusion may be looked on as completed, and when the English kingdom has fully regained its English character.

MR. J. A. SYMONDS has finished a new series of *Studies of Greek Poets*, which will probably appear in April, forming a companion volume of equal size with his earlier series. The book will contain studies of Homeric characters, of Aeschylus and Sophocles, of the Fragments of the Tragic and Comic Dramatists, of Parmenides, Musaeus, Hesiod, &c.

MESSRS. MACMILLAN will shortly publish a second instalment of the Rev. A. C. Jennings and the Rev. W. H. Lowe's edition of the Psalms, with Introductions and Critical Notes. This new volume embraces Psalms cvii.-cl.

THE same publishers are also about to issue a new work by the Rev. W. Sanday, entitled *The History and Use of the Gospels in the Second Century*, being an examination of the critical part of the work on *Supernatural Religion*, which has excited so much interest and discussion. Also a volume of sermons preached at Cheltenham, during the first year of his office, by the Rev. Herbert Kynaston, the recently appointed Principal of the College.

WE have the pleasure of announcing that Mr. George Smith's mission to Constantinople has been successful. He has just arrived in England, having obtained a firman for further excavations at Kouyunjik from the Turkish Government. The firman will be available for over two years, and it is to be hoped that another expedition may be speedily fitted out to recover all the fragments of Asher-bani-pal's Library that still remain buried. On his way home Mr. Smith paid a visit to Cyprus.

"THE Lectures to Women" at Cambridge this Term consist of Courses on Geometry (Mr. Ferrers), Modern History (Prof. Seeley), Shakespeare (Mr. Hales), History of Law, Civil and Constitutional (Mr. Hammond and Mr. Sidgwick), Political Economy (Miss Paley), &c.

THE lectures on Egyptian and Assyrian Philology will be reopened by Dr. Birch at the rooms of the Society of Biblical Archaeology on Saturday, February 5, at 8 o'clock. During Mr. Renouf's absence in Egypt, Dr. Birch will give a series of analytical lectures on the Ritual of the Dead. Mr. Sayce's lectures on Assyria will commence on Monday afternoon, February 7, at 5 o'clock, and will be continued, if possible, each succeeding Monday at the same hour.

DR. ENEBERG, the Finnic scholar, who is making the Accadian language a special study, is

at present in London examining the Assyrian collection at the British Museum. As Dr. Eneberg is of Finnic descent he is an especially welcome accession to the ranks of the "Accadists."

Cecil's Remains, which for so many years have been out of print, are announced as to be republished shortly with additions. The volume will contain an introduction by Richard Cecil's daughter, and a preface by the Bishop of Ripon, and will be issued by Mr. Elliot Stock.

MESSRS. LONGMANS announce *Over the Seas and Far Away*, by T. W. Hinchcliff; *Annals of the Road*, by Captain Malet; *Elsa*, translated from the German, by Lady Wallace; *The British Army in 1875*, by J. Holms; *Outlines of Civil Procedure*, by E. S. Roscoe; *The Geology of England and Wales*, by H. B. Woodward; *The Moon*, by E. Neison; and *Fragments of Science*, by J. Tyndall.

THE true principle which is now becoming recognised in the making of school-books, that most elementary instruction is best conveyed by most eminent men, will be strikingly exemplified in the appearance of an Introduction to the study of Botany, which has just been written by the President of the Royal Society, Dr. Hooker, C.B., for Messrs. Macmillan's series of Science Primers.

WE are glad to learn that the first number of *Mind* has reached a second edition.

THE Registrar of Friendly Societies in England (Mr. J. M. Ludlow) has just issued his report for the year ended December 31, 1874. It contains a variety of information of the greatest importance to persons interested in co-operative and building societies; trade unions and other kindred English institutions; together with an interesting short abstract of Dr. Max Hirsch's work *Die gegenseitigen Hilfskassen und die Gesetzgebung* (Mutual Friendly Societies and Legislation), which is chiefly devoted to a comparison of the different systems of union for mutual benefit adopted in Prussia, Switzerland and Great Britain.

THE *Nation* announces that "by the Fourth of July New London [Mass.] is to be honoured with a very remarkable Centennial publication, nothing less than a work maintaining the thesis—'New London, rather than New York, as a Mercantile Port for all the Navies of the World.' It will 'display and illustrate with the highest procurable art, and with mathematical accuracy,' the site of New London, 'its inland sea, its access to the various States, municipal sections, seats of commerce, and homes of agriculture in the United States, which give it the opportunity to be the first dépot of trade in the whole Empire.' So says the prospectus, and adds that the work will be edited by Col. Charles A. Cole, late the Senior Clerk of H. M.'s Public Record Office, England, &c. The price of the volume to subscribers will be 100 dollars; a few copies in vellum, 500 dollars."

MR. ELLIOT STOCK has sent us a facsimile reprint of the first edition of Izaak Walton's *Complete Angler*. The paper is of the same shade, the binding copied in the minutest particular, and the obsolete types, the cuts of fish, and the title-page, have been reproduced by a photographic process. The *Complete Angler* is one of the most precious treasures of our literature; and the reader may be congratulated on having it now presented to him in the very same quaint and simple garb in which it first won its way to the hearts of his forefathers.

THE reprint of the *Times* annual summaries for the last quarter of a century, though as to its relative value we should probably differ from Mr. Cobden, will be welcome to the student of modern politics and to the historian of journalism, no less than to the moralist and the cynic. In whatever respects 1875 differs for the worse from 185., at least such a marvel of cheapness would have been impossible at the earlier date.

MESSRS. TRÜBNER AND Co. have published a new catalogue of the Sanskrit and Pali books they have for sale; a catalogue so excellently drawn up as to place it far above the level of ordinary booksellers' catalogues. It contains nearly all the works published on the subjects of which it treats, and is very complete up to date. We have noticed one or two misprints, and some errors—Burnouf's *Lotus de la bonne loi*, for instance, is not the second volume of his little brochure *De la Langue et de la Littérature Sanscrite*—but these are not sufficiently numerous to prevent its being very useful to the class for whom it is intended.

MR. FURNIVALL will give a course of lectures on Shakspeare, at Bedford, between February 7 and Easter.

THE New Shakspeare Society has at press Dr. Brinsley Nicholson's edition of the parallel texts of the quarto and folio of *Henry V.*; Mr. Harold Littledale's edition of the reprint and revised text of the quarto of *The Two Noble Kinsmen*, 1634; the Countess of Charlemont's paper on Gruach, Lady Macbeth, and the volume of rare Tell-Troth and other tracts that three members of the Society are going to present to their fellow-members this year. These will fall into the "Shakspeare's England Series" of the Society's books, the first Part of which, *Harrison's Description of England in 1577-1587*, will be issued in a few weeks, edited by Mr. Furnivall.

FOR the Chaucer Society Mr. Furnivall has sent to press his essay on "the Character of Chaucer's Prioress, illustrated by the Paper Survey of St. Mary's Abbey, Winchester," showing that she was, in fact, the head-mistress of a finishing school for young ladies of good birth, and therefore characterised by Chaucer as an exemplar of graceful manners and deportment. For the same Society, Mr. E. A. Bond, the keeper of the Manuscripts in the British Museum, will forthwith send to press his edition of the *Household Book of the Lady Isabella*, wife of Prince Lionel, son of Edward III., containing the first known entries of Chaucer's name. This will be followed by the collection of *Chaucer Documents and Records*, copied from the originals in the Guildhall Rolls and the Public Record Office, by Mr. Furnivall and Mr. Walford D. Selby.

THE appearance of the first number of *Daniel Deronda* (William Blackwood and Sons) has been looked for the more anxiously because, in spite of the popular impatience of the serial method of publication, the numbers of *Middlemarch* obtained their success *seriatim*. "The Spoiled Child" is the heroine of the coming romance; its eponymous hero only appears in the first chapter, where he is introduced in the assumption of a silent superiority to the heroine which is not, apparently, intended to have the same peaceable issue as in *Felix Holt*. The story is one of modern life and society. Gwendolen Harleth is a young lady of twenty, beautiful with the *beauté du diable*, but with no more pronounced diabolical propensities than a love of life and luxury and an undefined ambition after some form of superiority or personal ascendancy which should be reconcilable with all the minor good things good society has to offer to brilliant and beautiful girls. In undertaking to represent such a character, and secure attention for the representation, George Eliot is consistent with one of her earliest principles—indifference to the critic saying from his bird's-eye station: "Not a remarkable specimen; the anatomy and habits of the species have been determined long ago." George Eliot insists on having the specimen remarked, not because it is rare but because it is real; all the more, indeed, if it is so far from rare that its reality becomes a powerful influence in human life. The representation of this influence of course remains to be developed, and in the meanwhile Gwendolen's individuality is established, like that of Lydgate, by some personal traits that are not commonly supposed to be asso-

ciated with the general type of character, though a minutely analytical psychology might perhaps show the connexion to have a root in the nature of things. Thus Gwendolen is superstitious, subject to an inexplicable dread of solitude, darkness, and any other physical suggestion of the existence of natural forces inaccessible to the influence of human wills. Again, though possessing all the vanity and coldness of a coquette, "a certain fierceness of maidenhood" made her object to being directly made love to, and "the life of passion had begun negatively in her" when a pleasant boy-cousin ventures to offend this instinct; but she has also still enough childish naïveté to carry this grievance to her mother, for whom she has a childishly selfish but genuine affection. One or two paragraphs seem to suggest that we are to have in *Daniel Deronda* a treatment (perhaps more full and central than before) of the question presented in some of the writer's other works, namely, by what property of the natural order it comes to pass that the strength of innocent self-regarding desires is a moral snare unless balanced by some sense of external obligation, or in other words, why egotism is a term of reproach, however fascinating its human habitation. Rex (Gwendolen's cousin) has a vague impression, when he wants to go and bury his dejection in the backwoods, "that he ought to feel—if he had been a better fellow he should have felt—more about his old ties." In the *Spanish Gypsy* the "old ties" of hereditary race-feeling are idealised into a symbol of the strongest bond of human fellowship. In *Middlemarch*, on the other hand, it is noticed as a popular error that "we are most of us brought up to think that the highest motive for not doing a wrong is something irrespective of the beings who suffer the wrong;" and the reason that the severe morality of the *Mill on the Floss* failed to content some critics seems to have been that there also the ultimate sanction by which right doing was enforced appeared to be only the reluctance to give pain to other persons whose desires were not in any way necessarily more moral or exalted than those of the agent. Without wishing the objective vigour of the author's imaginative creations to be clouded by a transparent didactic purpose, her readers may not unnaturally look for an imaged solution of the logical dilemma—If the desires of A are not a trustworthy guide for A's conduct, how can they be a safe moral rule for B; and, conversely, how is A to be more secure in following B's desires than his own? Or, if the strength of moral ties lies rather in their association with the permanent as opposed to the ephemeral experiences of life, than in their association with altruistic as opposed to egoistic impulses, it will still have to be shown—though not of course proved—how and where in the permanent conditions of life are more respectable than its accidents. Gwendolen is already cast for the rôle of demon, but we do not know whether virtue is to be martyred or triumphant—in Rex or in Deronda—or whether George Eliot has yet inclined her ear to the prayer of the novel reader for a "real hero," one unvarnishedly ideal, who may be admired without any sense of moral discipline and who will steer his way through the pitfalls of his imaginary career with a confidence the more inspiring because would-be imitators of his prowess might always find excuse in the obstinate circumstances of actual life for any failure to follow in his footsteps. There is something hopelessly unpractical in his returning Gwendolen's necklace, which she has pawned in a gambling freak at Baden, and the first number leaves the reader's mind in an admirable state of suspense as to the "Meeting of the Streams" of incident indicated in its introductory and concluding chapters.

GEORGE ELIOT, it may be noted, places Wancester in Wessex (*Daniel Deronda*, p. 33). We would point out to our eminent Middlemarchian, in whom the error was quite natural, that only Mercia gives such names as Leicester, Gloucester, Worcester.

In Wessex we have Winchester, Dorchester (the Oxfordshire Dorchester was originally West Saxon also); in Sussex, Chichester; in Kent, Rochester; in Essex, Colchester; on the East-Anglian border of Mercia, Grantchester; in Northumbria, Manchester, Corchester. -caster, as Lancaster, Ancaster, is Danish, or may in some instances result from local peculiarities of Anglo-Saxon; but a Wancester in Wessex, or a Wanchester in Mercia proper, is impossible.

THE subscriptions received up to December 31 last towards the bust of Keats, which it is proposed to place in Westminster Abbey, amounted to 1,279 lire.

ANOTHER contribution to the voluminous literature which centres round the "Man in the Iron Mask" has appeared at Greifswald. It is from the pen of August Riese, and is based on Jung's work published in Paris in 1873, and entitled *La Vérité sur le Masque de Fer*.

COUNT GEORGE TOLSTOY, the translator of Gogol's *Cossack Tales*, has lately published at St. Petersburg, in Russian and English, a highly important collection of documents relating to (and under the title of) "The first forty Years of Intercourse between England and Russia, 1553-1593," with copious explanatory notes and an excellent historical introduction. His work covers much the same ground as that occupied by Dr. Hamel in his well-known *England and Russia*—to use the title of the English translation published in 1854. But he has been able to print the full texts, with translations, not only of the previously quoted documents bearing upon the subject, but also of thirty-three which, he says, "are now published for the first time." In all, eighty-two documents are given, beginning with the Letters Missive furnished by Edward VI. to the expedition commanded by Sir Hugh Willoughby and Richard Chancellor, and ending with two letters from Boris Godunof, written a few years before he became Tsar, to Queen Elizabeth and Lord Burleigh. Count George Tolstoy—who must not be confounded with Count Leo Tolstoy, the eminent novelist, nor with the late Count Alexis Tolstoy, the poet and dramatist—has executed his task admirably, and his work deserves the attention of every student of that period of Russian or English history to which it is devoted. The most interesting of its subjects are, of course, the repeated attempts of John the Terrible to induce Queen Elizabeth to conclude with him an offensive and defensive alliance, with express reference to the right of refuge of either monarch in the other's dominions in case of a revolution, and his strong desire to gain the hand of an English bride. That the terrible Tsar hoped to marry the Queen herself, Count Tolstoy does not believe, and he states at length the reasons for his disbelief. As a specimen of the curious novelties contained in the work, we may quote the following instance of a Russian modification. In one of Queen Elizabeth's letters, Jerome Horsey is thus mentioned. "We marvel not a little that he so unwisely resolved to depart, and we do not suppose that the complaints (presented against him) concern your highness or your counsellors." The contemporary Russian translation makes her say:—"About this we much marvel that he, like a fool as he is, did so, and we feel assured that by this contention he caused much annoyance to the persons about your Majesty."

MESSRS. HOEPLI, of Milan, announce for immediate publication a work by Signor Malfatte, *Imperatori e Papi ai tempi della Signoria dei Franchi in Italia*. Its object is to investigate, with the help of the new materials which have been discovered in recent years, the period between Charles the Great and Otto I. The first two volumes, consisting of introduction and of the times of Charles up to 795, will appear shortly.

THE *Archivio Storico* contains a collection of documents, mostly papal charters, illustrative of

the history of Terni and Spoleto; also an article by Signor G. Rosa on the "Statutes of Brescia during the Middle Ages."

THE faculty of philosophy at the University of Rostock has issued a notice that in future the degree of "Doct. Philos." of that University will not be conferred *in absentia*, as has hitherto been done in cases where the assumed qualifications of the candidates were believed to be genuine. The faculty announces that it has been compelled to adopt this resolution in consequence of its inability to guard against fraud, which it has every reason to fear has been practised upon the University by the presentation, on the part of applicants for degrees, of spurious testimonials and false certificates.

THE Vienna papers announce the immediate sale of the curious and unique library of the great Vienna bibliophile, Franz Hardinger. This indefatigable book collector, who died on Jan. 15, and who had continued till very recently to follow the calling of a hotel keeper, in which he had succeeded his father, was not a mere collector of *pretiosa*, but an antiquary, and a perfect master of the literary, dramatic, and archaeological departments of learning to which he had specially directed his attention. His library, consisting of 21,000 volumes, was particularly rich in German plays of the sixteenth century, and contained probably the only perfect collection of Vienna play-bills, show-bills, &c., dating from the beginning of the last century to the present time. He owned every edition of the German classics, as Schiller, Goethe, Lessing, &c., and was an accomplished student of recent and mediæval German literature, while he also wrote and printed for private circulation several works on the lyrics and popular songs of Germany.

A GERMAN translation will shortly be published of Prof. R. K. Douglas's lectures on "The Language and Literature of China."

MESSRS. R. BENTLEY AND SON have in the press a selection of "Letters from Elizabeth Barrett Browning and the author of *Orion*," some of which have already appeared in the *Contemporary Review*, and *Macmillan's*, *St. James's*, and the *Gentleman's Magazine*, while the greater number have never hitherto been printed. The work, which will also contain Mr. R. H. Horne's "Recollections of Contemporaries," has been edited by Mr. S. R. Townshend Mayer, and will make two volumes.

MESSRS. MACKENZIE, of Inverness, have recently started a monthly periodical devoted to the literature, history, traditions, &c., of the Celt at home and abroad, to which they have given the name of *The Celtic Magazine*. All who are at all acquainted with Highland talk will naturally take "Celtic" and "Celt" here to mean Gaelic and Gael respectively, and they would be right so far at least as concerns the contents of the two numbers which have already reached us. However, we anticipate that the magazine may find a sphere of usefulness, especially if it be made a record of Highland legends, myths, and folk-lore generally, so as not to resemble the *Highlander* newspaper a little too much. The second number, which is somewhat less scrappy than the first, opens with a signal for war in the shape of an *ex parte* account of "The State of Ossianic Controversy" by the indefatigable and reverend Mr. Waddell. It is refreshing to find that "tooral looral" and other interesting burdens are genuine Gaelic words which Dr. Charles Mackay has just discovered to be the remains of Druidical chants preserved in the choruses of popular songs. As we do not suppose Dr. Mackay to be talking intentional nonsense, we hope he will no longer keep back any occult information he may possess about the Druids and their literature: we venture to say that the students of philology and history would feel very much obliged to him. That they may know, however, what to expect, we quote the following curi-

ous passage:—"A third chorus, which, thanks to the Elizabethan writers, has not been vulgarised, is that which occurs in John Chalkhill's 'Praise of a Countryman's Life,' quoted by Izaak Walton:—

'Oh the sweet contentment
The countryman doth find.
High trolollie, lollie, lol: high trolollie, lee.'

These words are easily resolvable into the Celtic [*lege* Gaelic]; *Ai!* or *Aibhe!* Hail! or All Hail! *Trath*—pronounced *trah*—early, and *la*, day! or 'Ai, tra la, la, la—Hail, early day! day,' a chorus which Moses and Aaron may have heard in the temples of Egypt, as the priests of Baal saluted the rising sun as he beamed upon the grateful world, and which was repeated by the Druids on the remote shores of Western Europe, in now desolate Stonehenge, and a thousand other circles, where the sun was worshipped as the emblem of the Divinity. The second portion of the chorus, 'High trolollie, lee,' is in Celtic [*lege* Gaelic], *Ai tra la, la, li*, which signifies, 'Hail early day! Hail bright day!' Time and space will not admit of our dwelling any longer on these Gaelic songs chanted by the priests of Baal in Egyptian temples.

THE *Church Quarterly* has all that refinement of tone which we are accustomed to associate with the best type of Anglicanism. The whole number seems pleasantly written—at once with elegance and *verve*. At the same time most of the articles strike us as rather thin in substance. This, however, does not apply to all. That on the "Method of Butler's Analogy" is deeply interesting, and goes more to the root of the matter than is usual in such discussions. The writer reasonably deprecates the recriminations of which we hear so much on the score of "love of truth." Both parties seek for truth in their own sense, but they mean by it entirely different things. One party lays stress rather on the pursuit of truth, and so cares more for sound methods; the other insists rather on its possession, and therefore cares more for true results. It will hardly have escaped the reviewer's notice that, in the latter case, the question still remains, How is it to be known that the results are true? Truth is, no doubt, an objective quality of things (so far as any quality can be objective); but in theoretical questions where verification is not possible, there does not appear to be any other test of truth beyond the soundness of the methods by which it is obtained and the consent of those who are best competent to judge. The critic of Dr. Farrar's *Life of Christ* takes the usual course, praising the illustrative matter, but noting a want of depth and insight in the comments on the discourses. He seems to us a little querulous in his complaints of "uncomfortable hesitation." A writer cannot but hesitate where the evidence is imperfect or the total weight of the reasoning which determines his own opinion is not decisive. In an article on the "Present State of the Education Question" there is a rather striking coincidence with a view that has recently found utterance elsewhere. The writer decides that the exclusion of religion is as much a dogma with those who hold it as the teaching of definite truth with the religious bodies. A point seems to be made by showing that the increased cost of the Voluntary Schools through the competition of the School Boards exceeds the increase in the Government grants. Whether the Canadian system should be adopted, is left an open question. It is defended (we think, effectually), in passing, from an argument of Mr. Forster's. Mr. Beresford Hope replies to Dean Howson; and there are two literary articles, on the *Greville Memoirs* and Tennyson's *Queen Mary*. In the latter of these a comparison is drawn, but perhaps rather insufficiently worked out, with Sir Aubrey de Vere's *Mary Tudor*, and Sir Henry Taylor's *Philip Van Artevelde*. The reviewer is inclined to give the preference to the older plays.

THE *Theological Review* places its more important articles in the front. Mr. Wicksteed continues his criticism on Hilgenfeld's "Introduction," and we think rather justifies the remarks which we made upon his former article. By insisting so strongly as he has done upon the strict logical definition and scope of an "Introduction," he is led to condemn as excrescences just those parts of Hilgenfeld's work which the general reader will find most useful—that upon the history of the Canon, and upon the Text. Here we have at least the judgment of a sensible and learned writer upon subjects where he is not very much biassed by theory. For ourselves we should have been sorry to see the whole of the book given up to what is, no doubt, its more characteristic portion, the discussion and development of the specially Tübingen doctrines. Mr. Wicksteed has, however, some good remarks upon the truth which underlies the exaggeration in these. Our only objection to his criticism may be summed up by saying that we think it more important what quality of work a man puts into his book than what he happens to call it. The next article is a clear and ably reasoned review of Dale's *Lectures on the Atonement*. One on Hook's *Life of Laud* is disfigured by some bad writing on p. 84. Another, on the "Central Ideas of Semitic and Aryan Faith," states with much parade and with the air of a profound discovery, what most persons may be presumed to know. These blots are the more to be regretted because the general tone of the *Review* is even, sober, and judicious.

WE are informed that the manuscript of the late Viscount Amberley's work, entitled *Analysis of Religious Belief*, is in the hands of the publishers. The first volume will appear in a few days, and the second volume, completing the work, will shortly follow.

THE following Parliamentary Papers have lately been published:—Ninth Annual Report of the Warden of the Standards on the Standard Weights and Measures Department of the Board of Trade (price 6½d.); A Return of Changes and Alterations in the Consular Service since January 1, 1872 (price 1d.); Returns from Her Majesty's Representatives Abroad of Laws and Regulations with reference to Midwives (price 11d.); Correspondence respecting the Proposed Channel Tunnel and Railway, with lithographed Plans and Maps (price 3s. 10d.); Second Report of the Royal Sanitary Commission, Vol. III., Part 2 (price 2s.); Returns of Certificates of Naturalisation issued to Aliens, names and descriptions of Aliens naturalised since 1871, &c. (price 1d.); General Digest of Endowed Charities for the County of Suffolk (price 1s. 2d.); Returns of Railway Accidents during July, August, and September, 1875 (price 1s. 2d.); Numerical List and Index to the Sessional Printed Papers, 1874 (price 2s. 6d.); Statistical Report on the Health of the Navy for 1874 (price 5s. 2d.); Index to Report from Select Committee on Banks of Issue (price 1s. 2d.); Accounts relating to Trade and Navigation in 1875 (price 4d.); Return showing the Strength of the Infantry Regiments employed at the Summer Manœuvres, 1875 (price 1d.); Returns relating to Poor Rates and Pauperism (price 7d.); Thirty-sixth Annual Report of the Registrar-General of Births, Deaths, and Marriages in England—Abstracts of 1873 (price 2s. 3d.); Army Medical Department Report for 1873 (price 6s.); Abstract of Local Taxation Returns for 1873-74 (price 1s. 10d.); Return of Joint Stock Companies registered during 1874 (price 1s. 4d.); Statement of Accounts of the Metropolitan Water Works Companies for 1874 (price 4d.); Report of the Registrar of Friendly Societies in England for 1874 (price 1s. 4d.).

WE have received *Harry Lorrequer*, new edition (Routledge); *Maclean's Guide to Bombay* (Bombay); *The Transfer of Gas Works to Local Authorities*, by A. Silverthorne (Crosby, Lockwood and Co.); *Report of the Hospital Saturday Fund, 1875*

(McCorquodale); *Her Ladyship's Jewels, and What Became of Them*, by Richard Gooch (published by the author); *The Clergy Directory for 1876* (Bosworth); *Proceedings of the Belfast Natural History and Philosophical Society for 1874-5* (Belfast: Mayne); *Henri Perreye*, by A. Graty, new edition (Rivingtons); *Lectures, Addresses, and other Literary Remains*, by the late Rev. F. W. Robertson, new edition (Henry S. King and Co.); *Percy's Reliques of Ancient English Poetry*, ed. J. V. Prichard (George Bell and Sons); *Handy Book of the Flower Garden*, by David Thomson, third edition, enlarged and brought down to the present time (Blackwood); *Domestic Floriculture, Window-Gardening, and Floral Decorations*, by F. W. Burbidge, second edition, revised and enlarged (Blackwood); *Cætonia's Cabinet*, by William Soleman (Provost and Co.); *Our Increasing Military Difficulty, and One Way of Meeting it* (Henry S. King and Co.).

OBITUARY.

FORSTER, John, at Kensington, February 1, aged sixty-four.
LEMAITRE, Frédéric, at Paris, January 26, aged seventy-eight.

MR. JOHN FORSTER.

THE death of John Forster removes from among us the last of those writers who carried into historical investigation the spirit which animated the Reformers who rose to power upon the ruins of the Tory party in 1830, and who dealt with Tory principles in history as Lord John Russell dealt with them in politics. It is easy for those who have entered into the inheritance which these men have bequeathed us to point out their defects. But it will be an evil day for historical research when their merits cease to be recognised. A true instinct led Forster to fix upon the leaders of the Parliamentary opposition to Charles I. as the political ancestors of the statesmen of his own day, and his first important work, the *Statesmen of the Commonwealth of England*, was the result. In later years one of these biographies was worked up into the *Life of Sir John Eliot*, which is decidedly the best specimen of his labours in this field, while the *Arrest of the Five Members*, and the *Debates on the Grand Remonstrance*, together with a sketch of Cromwell's life, printed in his *Biographical and Historical Essays*, complete the picture of those stirring times, so far as he thought fit to give it. The merits and defects of his work sprang from the same source. He was an advocate, not a judge. He had sledge-hammer blows to deal against the mere semblance of history which passed muster before him, and he was too impatient of the nonsense which was talked by writers like the elder Disraeli to enquire whether some residuum of sense might not be found beneath it all. He was deficient in that judicious scepticism with which an historian is bound to test his assertions, and he therefore frequently, in spite of his love of hard work and his constant reference to original authorities, made assertions which will not bear the test of serious investigation. Hence, too, his preference of biography to history. He had almost a feminine need for a personal attachment in his literary work; of some hero with whose cause he could thoroughly identify himself, and whose faults and mistakes could, if they were acknowledged at all, be covered with loving tenderness. He never attached himself to unworthy objects. Recent enquiry may throw doubt on some of his assertions and qualify some of his judgments. But the men whom he admired were deservedly the leaders of a great age, and the party whose greatness he appreciated was the party which justly merits the highest respect. His portraits, too, have in them the life which springs from sympathy. From them the world learned, not quite all that Eliot and Pym and Hampden really were, but what they wished to be. They thus awakened an interest

in the reader which more complete works may often fail to give.

In later years Mr. Forster devoted himself more and more to literary biography. The *Lives of Goldsmith, of Landor, and of Dickens*, followed by the unfinished *Life of Swift*, perhaps suited the range of his powers even better than the *Lives of statesmen*. The fact that in his last years he was engaged on the vindication of a great Tory writer may be taken as an indication that already, while yet among us, he was passing

"To where, beyond these voices, there is peace."

My own personal knowledge of him was of the slightest, but I can testify to the readiness with which he always gave me assistance in procuring materials for history, though he was quite aware that the conclusions at which I was likely to arrive would be in many respects different from his own.

SAMUEL R. GARDINER.

NOTES OF TRAVEL.

It is announced that the directors of the German Arctic Expedition have made arrangements with Dr. O. Finch, curator of the Museum at Bremen, and the well-known zoologist, Dr. Brehm, in regard to the prosecution of a scientific exploration of the districts in Northern Siberia visited last year by Professor Nordenskiöld. These gentlemen, who will be accompanied by Count Waldburg-Zeil, companion of Theodor von Heuglin in his expedition to the Polar regions, will start from Bremen as early in the summer as the season will allow. The announcement of this projected expedition was made public at a grand banquet given at Bremen in honour of Dr. Nachtigal, after the close of a lecture in which the distinguished African explorer described the general tenor of his discoveries, and entered more fully into the results of his expedition to the hitherto unknown lands of the Wadais.

THE present discussion respecting the proposed cession of the Gambia lends considerable interest to a letter from Mr. H. T. M. Cooper, Administrator of the Gambia, published in the last *Proceedings of the Royal Geographical Society*. Mr. Cooper states that he has been at some pains in acquiring information, outside his personal experience, from Arabs and from a man from Timbuktoo, respecting a trade route from Bathurst into the interior, and has ascertained that an easy and practicable route exists up the Gambia river by steamer and thence on foot to Yamina on the Upper Niger, whence Timbuktoo can be reached in eighteen days' journey by water, the total journey from Bathurst occupying forty-six and a-half days. He adds that the country is reported to be rich, and that exact information respecting the slave trade could be obtained by utilising this route.

DR. PETERMANN has issued in the February number of his *Mittheilungen* a very carefully compiled map of Captain Prshewalsky's route from Peking across Northern China and Mongolia to the Upper Yang-tse-kiang in Eastern Tibet. Besides embodying the work of earlier travellers, it shows the route of Colonel Sosnofsky from China to Siberia, and, generally speaking, has been brought up to date and turned out with the usual care which distinguishes the firm of Julius Perthes. The English translation of Prshewalsky's travels, prepared by Mr. E. Delmar Morgan, F.R.G.S., and annotated and edited by Colonel H. Yule, C.B., we understand is nearly ready. The publishers are Messrs. Sampson Low and Co.

THE narrative given by Lieutenant-Colonel Playfair, H.M.'s Consul-General at Algiers, of a tour made by him last year through his district, contains much interesting archaeological matter, and will be found in a Blue Book just issued of Consular Reports to the Foreign Office. Colonel Playfair describes with much

minuteness the district of the Aurès, as one quite unknown to the English traveller, and where Roman ruins still exist of the most magnificent character; the inhabitants (called *Chawia*, from the Semitic root *Cha*, a sheep, as shepherding is their sole occupation) bear unmistakable testimony to their classic origin in their features, language, and customs. Their language, too, is full of Latin words. Many foundations of Roman edifices, built with large and well-cut stones, *frustra* of columns, oil-mills, &c., are to be found on the plains of the Aurès. At Thamugas a perfectly preserved inscription in duplicate on two magnificent octagonal pedestals of white marble shows this now ruined city to have been founded in celebration of the victories of Trajan over the Parthians. The most remarkable ruins here are: the Byzantine fortress, bearing slight marks of original Roman construction, the theatre, the forum, a triumphal arch, and a large temple. Very full accounts of the present condition of these relics are given by Colonel Playfair, as well as of many other Algerian antiquities, which lack of space prevents us from dwelling upon.

THE first account of Lieutenant Cameron's explorations in inner Africa which we have seen given in an intelligible and harmonious form, is in the shape of an article in the February number of the *Geographical Magazine*. It is followed by an article descriptive of the various steps which are being taken to introduce trees which yield caoutchouc into India, an experiment apparently attended with much difficulty, but which, principally through the energy of Mr. Robert Cross in Panama, and the fostering care of Mr. Gustav Mann in India, promises to be perfectly successful. An erudite article by Major Herbert Wood on former physical aspects of the Caspian points to the possibility of uniting the Caspian and Black Seas, and the consequent regeneration of the Turcoman desert. The same number contains an unusually interesting batch of geographical notes and correspondence.

THE Lords of the Admiralty have just printed, for private distribution, Captain Frank Thomson's Report of the Ocean Soundings taken in H.M.S. *Challenger*, dated from Honolulu, August 8, 1875; with Staff Commander Tizard's Preliminary Report on the Temperatures of the North Pacific Ocean. Some peculiarities of ocean temperature have been observed; for instance:—"When the depth exceeded 1,500 fathoms the thermometers which registered the bottom temperature gave the same result, viz., 35.2° (uncorrected), as they did at 1,400 fathoms; the correction for this depth is 0.8°; the corrected temperature is therefore 34.4°." Again, "In the Atlantic Ocean, our highest surface temperature was 79.5°, and in the South Pacific 80°, whereas in the North Pacific . . . the surface temperature varied from 80° to 84°, and the isotherm of 80° was found to be at an average depth of 75 fathoms from the surface between the parallels of 2° 33' S. and 5° 30' N.; below that depth the temperature decreased rapidly, in one instance as much as 21° in 20 fathoms." These reports form No. 5 of the Hydrographical Proceedings of the *Challenger*.

THE Admiralty have also printed "Notes on the Proceedings of H.M.S. *Valorous*, Captain Loftus Jones, in North Atlantic Ocean and Davis Strait, May to August, 1875." The soundings obtained in this voyage join on to the series obtained in the *Porcupine* in the summer of 1862. It will be in the remembrance of our readers that the *Valorous* was slightly damaged on July 27 by grounding upon an unexpected reef. The following is the official report of the accident:—"Early in the morning of the 27th the *Valorous*, making for the port of Holsteinborg, grounded on a small uncharted reef three miles and a half to the south (magnetic) of the south-westernmost Knight islands; with the rising tide the ship floated and proceeded into Holsteinborg."

THE January "statement" of the "Palestine

Exploration Fund" contains an account of the trial of the assailants of the exploring party at Safed; papers by Lieutenant Conder on Early Christian Topography, and on various kinds of rock-cut-sepulchres, &c.; also a reply to objections to the proposed identification of the altar of witness (called Ed, Josh. xxii. 34), and a most interesting summary of the scientific and critical results of the exploration, in an address delivered at Manchester by the same.

LETTER FROM EGYPT.

Alexandria: January 19, 1876.

The recent excavations for the new railway from Alexandria to Aboukir have brought to light many interesting objects in the vicinity of the city. Among them is the marble head of the statue of a late Roman Emperor with the nose intact, found at Ramleh, and an extraordinary number of terra-cotta lamps of the Roman and Christian periods. Among the former, what may be called "Toad Lamps" are perhaps the most curious and characteristic. These lamps are in the first instance of a rounded and bloated form, and bear impressed on their upper surface the figure of a large toad, in the midst of whose body appears the hole for the oil. In progress of time, as it appears, the makers of these lamps became discontented with the ugliness of their form and design, which they modified little by little, until the original toad is so completely changed into a conventional pattern, that unless a series showing its different modifications were presented to view, no one would suspect its origin. First, the lamp itself was elongated; then the toad's body shrank to less and less proportions, until it disappeared altogether in a central boss or knob. Then the crooked legs, which long held their ground, were gradually lengthened and straightened out, the claws were omitted, and the distinctive character of the head changed. Lastly, the legs became mere straight bands, and for what had been the intermediate portions of the sides of the toad's body was substituted a bossed, conventional pattern. That these curious lamps were manufactured in Alexandria itself is proved by the late Greek Λ which is commonly found impressed underneath. They may, perhaps, be ascribed to Gnostic origin, although it is hard to conjecture to what cause the general adoption of the figure of a toad may be ascribed. The frog was, of course, an ancient Egyptian symbol, and a lizard appears upon sundry Gnostic gems. In Upper Egypt I have seen two or three lamps with a large chameleon impressed upon them.

There is another class of terra-cotta objects which were made and are now often found at Alexandria, and which have scarcely received the attention they deserve. I mean the bottles which bear the effigy and less often the name also of S. Menas, a saint who lived in the fourth century, and under whose name, which recalls that of the early Egyptian Pharaoh, a celebrated convent was erected in Alexandria. These bottles are of small size, although I have seen one, recently found, more than a foot high. They are of a whitish colour and have two handles, and in shape somewhat resemble the "pilgrims' bottles" of the Middle Ages. Upon one or both sides is the figure of the saint, with a nimbus around his head, and a cross on either side. His hands are raised in the attitude of benediction, and below are two nondescript animals. Upon some specimens one side exhibits a wreath, within which is the inscription $\text{ΕΥΑΓΓΕΛΙΟΥ ΑΓΙΟΥ ΜΗΝΑ}$. In place of this inscription there is sometimes a negro's head within a circular border. Upon one large specimen in my possession the figure on one side wears a wig like those on ancient Egyptian statues, and on either side are two beasts. Some of the bottles have ornamental crosses only, without figures or legend. As I am informed that the name of S. Menas does not

appear in the Coptic Calendar, he probably belonged to the early orthodox Church of Egypt.

It is high time that something should be done with the prostrate obelisk at Alexandria, absurdly known as one of the "Needles of Cleopatra," as its present condition is a disgrace to the English people, whose property it is. This fine monument has once more been dug out, at whose instance I am not aware, from the earth and rubbish in which it was buried, and now lies at full length at the bottom of a large open trench. Here, disgusting to relate, it serves as a common *latrina* for the neighbouring population, who use it for the most filthy purposes. But besides this disgusting desecration, the monument is itself receiving injury from its exposure in a position contrary to that in which it originally lay in its quarry in far-distant Assouan, for the rain water which accumulates in its indented hieroglyphics will surely, if slowly, cause the disintegration of the granite. If England be too poor or too indifferent to remove this trophy of her former prowess, the consular authorities should at least be ordered by the authorities at home to have the obelisk covered up, and so secured against further injury until it is re-erected or taken away.

Archæology in Egypt has to deplore the loss by fire of the magnificent collection of antiquities formed by Mr. Sinardino of Alexandria. It is rumoured that this fire was not the result of accident, but was intended by the authorities, *more Turco*, to destroy the wooden shanties of a provision and vegetable market among whose purlieus it first broke out. Be that, however, as it may, the fire spread to the neighbouring block of houses, and the finest private collection in Egypt of miscellaneous antiquities as distinguished from those of coins alone has fallen a prey to the flames. The Sinardino collection was arranged in two rooms, and was especially rich in bronzes. It contained, likewise, some of the finest gold Greek rings in existence, and at least two inedited gold coins of the Roman series, of which one was an aureus of Saloninus, the son of the Emperor Gallienus. The Cufic coins in glass were likewise very fine.

Since last spring I notice very few additions to the collection in the museum of Boulak. M. Mariette has, however, acquired the exquisite terra-cotta formerly in the possession of the well-known Alexandrian collector, M. Casidia. This fine work of art is of the Greek period, and was found in the sand at Ramleh near Alexandria. It represents a young man, perhaps Aeolus, sitting on the ground and endeavouring to force back the winds which come rushing out from a leather bag beside and below him, and which blow back the scanty garment which he wears upon his shoulders. The life, energy, determination, and muscular force exhibited in this figure are quite marvellous, and there can be no doubt that this terra-cotta is one of the finest in existence. It was purchased for the sum of thirty napoleons, and might have been secured for the British Museum were it not for the hard and fast rule which prohibits the purchase of any object for the National Collection unless it be first inspected on the spot by an officer of the establishment.

When the Khedive, in one of those fits of caprice which are incident to an irresponsible Turkish ruler, turned a backwater or side-branch near his tasteless palace of Gezeereh into the main stream of the Nile, and thereby diverted the whole force of the current against the opposite shores of Boulak, the originally too small space afforded by the Museum was still further curtailed by the undermining and fall of two rooms. I am informed that Mariette Bey has two or three storehouses of recently discovered treasures which he is unable to exhibit for want of space. Perhaps when the Khedive has stopped multiplying gigantic new palaces—three or four are in course of construction at the present time—he may turn his attention to the subject of the long-talked-of new museum. It is said, however, that His

Highness, instead of building it in some central position near the Esbeykeyeh, intends to poke it away on the farther side of the Nile near his own palace of Gezeereh. This course would be much lamented by the class who alone in this country take an interest in archaeology, and would render the institution as useless as possible for students, and this the more so, since the only bridge across the Nile is open daily for purposes of navigation from noon till 3 o'clock P.M.

Since the publication of M. Feuardent's splendid illustrated catalogue of the collection of coins of Signor Giovanni de Demitri of Alexandria many new discoveries have been made, and many new appropriations have become needful. Dr. Ikonomopoulo of Cairo, who has long been engaged on a work on the Ptolemaic and Roman series of Egypt, has nearly completed his labours, and proposes to visit Paris and London next summer with the view of examining the numismatic treasures of the Bibliothèque Nationale and the British Museum, and of finding a publisher for his book. It may be hoped, moreover, that this year will witness the completion and publication of the coloured illustrated work on the glass coinage of Egypt which has long been in preparation by the learned Prof. Ridolfo-Lanzzone of Turin. These curious and highly interesting objects seem to be of more common occurrence this year than they have been for several years past. Certainly it is long since so many have been offered for sale in Cairo as at the present time. Probably the high prices offered by German collectors have tended to their discovery and preservation. It is remarkable how many of these glass pieces are found in Sicily, although I am not aware that any can be proved to have been struck in that country. It may be hoped that Prof. Lanzzone's forthcoming work will treat likewise of the rare earlier pieces of glass, some of which seem to belong to the Ptolemaic period, and of those with Græco-Byzantine effigies and monograms. The theory broached originally by Mr. E. T. Rogers in the pages of the *Numismatic Chronicle* that these glass objects are *weights* and not *coins* does not seem to find many adherents in this country. It may not be out of place to notice in this connexion one of Mr. Rogers's arguments. He seems to impute great importance to the fact, which I believe was first pointed out to him by myself, that these glass roundels are often found in the weight-boxes of the drug-sellers in the bazaars of Cairo and elsewhere. But in order to be consistent Mr. Rogers should contend likewise that date-stones are not date-stones, and that Roman coins are not coins but weights, since both date-stones and Roman coins are found with even greater frequency in the same receptacles of weights than are the Cufic coins of glass. The same remark will also hold good in respect of other seeds, and of bits of pottery. GREVILLE I. CHESTER.

BOSTON LETTER.

Boston: January 14, 1876.

The volume just out, which forms the second series of Prof. Lowell's *Among my Books*, will be found delightful reading. It contains only five essays, but two of these, those namely on Dante and Spenser, deserve to be counted among the best he has written; while the other three, which treat of Wordsworth, Milton, and Keats, although less completely covering the ground, are full of interest. The essay on Dante is nominally a review of Miss Rossetti's *The Shadow of Dante*, but that excellent book is soon lost sight of in a very thorough and scholarly discussion of the facts of Dante's life, and of the theories of his commentators about him, with a sketch of the gradual growth of his fame in foreign lands, all of which serves as an introduction to the body of the article, in which Prof. Lowell gives a full exposition, the fruit of careful study, of Dante's writings. It is impossible in this brief space to condense what really needs to be carefully studied to have

justice done it by the reader, but possibly a few sentences taken from the essay may show some of its qualities.

"Voltaire, though not without relents toward a poet who had put popes heels upward in hell, regards him on the whole as a stupid monster and barbarian. There are no doubt in the *Divina Commedia* (regarded merely as poetry) sandy spaces enough both of physics and metaphysics; but with every deduction Dante remains the first of descriptive as well as moral poets. His verse is as various as the feeling it conveys; now it has the terseness and edge of steel, and now palpates with iridescent softness like the breast of a dove. In vividness he is without a rival. He drags back by its tangled locks the unwilling head of some petty traitor of an Italian provincial town, lets the fire glare on the sullen face for a moment, and it sears itself into the memory for ever. The secret of Dante's power is not far to seek. Whoever can express *himself* with the full force of unconscious sincerity will be found to have uttered something ideal and universal. Dante intended a didactic poem, but the most picturesque of poets could not escape his genius, and his sermon sings and glows and charms in a manner that surprises more at the fiftieth reading than the first, such variety of freshness is in imagination."

But no extracts can do justice to the vivid impression the essay gives of the thoroughness of its writer's research and the warmth of his sympathy and admiration for the great poet. It is in every way a masterly production. The essay on Spenser too will be found to be a tribute worthy of the subject. Here as elsewhere the wideness as well as the carefulness of Mr. Lowell's reading becomes very evident; he puts a large territory under contribution for images, for illustrations, for analogies, which shall make his meaning clear or explain his author; he turns various lights upon his subject, and his enthusiasm is tempered by the unfailing wisdom of his humour.

These two essays first appeared in the *North American Review*, as did the shorter article on Mr. Masson's *Life of Milton*, which contains some valuable remarks on Milton's versification, as well as some good criticism of his poetry, as, for instance, this passage:—

"There is no such unfailing dignity as his. Observe at what a reverent distance he begins when he is about to speak of himself, as at the beginning of the Third Book and the Seventh. His sustained strength is especially felt in his beginnings. He seems always to start full-sail; the wind and tide always serve; there is never any fluttering of the canvas. In this he offers a striking contrast with Wordsworth, who has to go through with a great deal of *yo-heave-ohing* before he gets under way. And though, in the didactic parts of *Paradise Lost*, the wind dies away sometimes, there is a long swell that will not let us forget it, and ever and anon some eminent verse lifts its long ridge above its tamer peers heaped with stormy memories. And the poem never becomes incoherent; we feel all through it, as in the symphonies of Beethoven, a great controlling reason in whose safe-conduct we trust implicitly."

The essays on Wordsworth and Keats first appeared about twenty years ago as biographical sketches introductory to an American edition of British Poets. They have been revised, and in part rewritten for this volume. Of the two, that on Wordsworth seems to me to be by far the more satisfactory: it comes nearer being a complete discussion of the subject. That on Keats, in comparison, is superficial. Certainly a book from Mr. Lowell stands in no need of commendation to your readers, who, if I am not much mistaken, will find this the best of his volumes of prose essays.

On the 9th of this month Dr. Samuel G. Howe died in this city, where he was born in the year 1801. He graduated at Brown University in 1821, and thereupon he devoted himself to the study of medicine. In 1824 he went to Greece, and for a year or two he was the last survivor of the Philhellenes. In that country his medical skill was of great value, and he was given the charge of the whole surgical service. After the war he returned to this country to get

supplies to ward off the famine then raging. This was not his only service in the cause of freedom. After spending six years with the Greeks he was in Paris just before the Revolution of July, and was intimate with Lafayette at that time. He was thrown into a Prussian prison in trying to aid the Poles, and in this country he was a persistent anti-slavery man, who did all he could for freedom in Kansas, and moreover he was an intimate friend of John Brown. He will perhaps be better known for what he did in the cause of peace. In 1832 he took charge of the Perkins Institution for the Blind in this city, and soon invented the method of printing for the blind in raised letters. Laura Bridgman, the blind deaf-mute, was one of his pupils. There has been no philanthropic project for many years of which he has not been a warm supporter. THOMAS SERGEANT PERRY.

SELECTED BOOKS.

General Literature.

- ELIOT, George. Daniel Deronda. Book I. Blackwood. 5s.
HERSCHEL, Mrs. John. Memoir and Correspondence of Caroline Herschel. Murray.
JEBB, R. C. The Attic Orators from Antiphon to Isocrates. Macmillan. 25s.
LYTTON, the late Lord. Pausanias the Spartan: an unfinished Historical Romance. Routledge. 10s. 6d.
MEIGNAN, Y. De Paris à Pékin par terre. Sibérie. Mongolie. Paris: Plon. 4 fr.
RAMBAUD, A. La Russie épique. Paris: Maisonneuve. 10 fr.
THOMPSON, R. E. Social Science and National Economy. Philadelphia: Porter & Coates.
WELLS, C. A Dramatic Poem. With an Introduction by A. C. Swinburne. Chatto & Windus. 9s.

History.

- BREWER, J. S. Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII. Vol. IV. Record Office Calendars. 15s.
LINDSAY, W. S. History of Merchant Shipping and Ancient Commerce. Vols. III. and IV. Sampson Low & Co.
PAILLARD, C. Histoire des troubles religieux de Valenciennes (1560-1567). Paris: Leroux. 15 fr.
PASTON Letters, The. Vol. III. Ed. James Gairdner. Arber. 7s. 6d.
PERLACH, M. Preussische Regesten bis zum Ausgange d. 13. Jahrh. 2. Hft. Königsberg; Beyer. 4 M.
ROBERTSON, J. G. Materials for the History of Thomas Becket. Vol. I. Rolls Series. 10s.
SUSANE, le général. Histoire de l'infanterie française. T. I. Paris: Dumaine. 3 fr. 50 c.

Physical Science.

- CYON, E. Methodik der physiologischen Experimente. Gieszen: Ricker. 26 M.
DOELTER, C. Die Vulcangruppe der Pontinischen Inseln. Wien: Gerolds Sohn. 5 M.
MUELLER, O., u. H. ECK. Cryptogrammen aus dem Walde. 1. Lfg. Laubmoose u. Torfmoose. Leipzig: Schmidt & Günther. 12 M.
SCHAEFF, F. Ueb. den inneren Zusammenhang der verschiedenen Krystallgestalten d. Kalkspaths. Frankfurt-a-M.: Winter. 4 M.

Philology, &c.

- BURNELL, A. C. On the Aindra School of Sanskrit Grammarians. Trübner.
CHABAS, F. Notice du papyrus médical Ebers. Paris: Maisonneuve. 4 fr.
GREGOIRE le pape, II dialogue. Altfranzösische Uebersetzg. d. 12. Jahrh. m. dem latein. Original. Hrsg. v. W. Foerster. 1. Thl. Halle: Lippert. 10 M.
MIKLOSICH, F. Ueber die Mundarten u. Wanderungen der Zigeuner Europas. V. Wien: Gerolds Sohn. 3 M.
SCHOLIA Græca in Homeri Iliadem ex codicibus aucta et emendata, edidit Guilielmus Dindorfus. Oxford: Clarendon Press.

CORRESPONDENCE.

ETYMOLOGY OF THE NAME OF BAYONNE, ETC.

6 Norfolk Terrace, Bayswater: Jan. 17, 1876.

A short time since (*ACADEMY*, No. 106) in a note on the etymology of the names Baigorry and Bayonne, I said that I looked on the derivation of the name of this town from *ibai ona*, "the good river," rather than from *bai ona*, "the good bay, the good harbour," as very possible, if not certain. A careful examination of the word *ibai*, occasionally written in French Basque *hibai*, had from the first almost convinced me that the idea of "river" and that of "harbour" are sometimes confused in Basque. In fact, a river like the Adour is for the Basques and Bayonnais a real port, a "good river," a "useful river," whilst other rivers, which are of no use as harbours, though they may still be *ibai*, "rivers," would not give the idea of "port," *bai ona* syncope from

ibai ona. I was almost convinced—I was certain from the instant that I was able to verify this assertion of Larramendi under the word *Bahia*: "Bahia is a Basque word signifying port; and we call the 'good port' *bayona*, whence the prayer, frequent enough in the dialect of Labourd, *bayonean eltzea*, 'may they reach the harbour safely.' Lat. *Portus*." According to this assertion of Larramendi, *bayonean eltzea* means "the arrival at the good port," exactly as *Bayonan eltzea* means "the arrival at Bayonne." I do not know whether in the modern speech of Labourd *bayonean eltzea* is still used in the sense ascribed to it by Larramendi, but I cannot but believe that the phrase still exists in some parts of Guipuscoa, for it was noted several times on a copy of the *Diccionario Trilingüe*, as being still used there, by three Guipuscoans, who were unacquainted with each other, and who spoke only the dialects proper to their province.*

I do not know if M. Vinson, who considers the etymology of the name of Bayonne very uncertain, will still consider it so after the explanations I have just given (see *L'avenir des Pyrénées et des Landes*, July 17, 1875). As to the etymology of Baigorry, he fully assents (*id. ib.*) to the arguments I drew from the topography, and to that from the apocope of the initial vowel common in the "bas-navarrais occidental" of Baigorry, but he thinks me far too positive and emphatic in my estimate of the value of the testimony of the cartularies. On this head I shall observe that I have not rejected them as generally valueless, but only on questions of Basque etymology; and if I am more emphatic than ever in so rejecting them, it is because I believe that it is impossible to allow that documents, however ancient, can be of any assistance in explaining etymologically the names of Basque localities, while we cannot prove that these names are given in Basque, and not in the base Latin or Romance dialect of the cartularies. *Tardets* is different enough from *Atharatzé*, and *Lekhuine* (morphologically at least, if not ideologically) from *Bonloc*, &c. Just as *Londra*, *Londres*, *Inghilterra*, *Inglattera*, *Angleterre*, *Parigi*, *Aquisgrana*, *Aquisgran*, *Aix-la-Chapelle*, are not English, French, or German words, while they translate *London*, *England*, *Paris*, and *Aachen*, so, too, the names in the Latin cartularies are not Basque words, or it is impossible to prove that they are such for lack of Basque documents of this period. If Mr. Vinson shows that in the cartulary of the cathedral church of St. Mary of Bayonne many Basque names ("many names in base Latin or Romance," he should have said) are written in the thirteenth century with *f*, such as *fathse* and *faisse* for *haizte*, *ferriague* for *harriague*, that certainly does not prove that *f* was an aspirate and pronounced like *h*; it merely proves that at the period at which the cartularies were drawn up there were Basque names beginning with *h*, and Romance names corresponding to them which began with *f*. It proves, too, that the change of *f* into *h* had not yet taken place in the Romance dialect in which the cartularies were written. Thus the old Spanish word *fijo* was written and pronounced with *f*, as it is still in Italian, Portuguese, and French, in *figlio*, *filho*, *fila*, while in modern Spanish *hijo*, where *h* is silent, and the modern Bearnais *hilk*, where *h* is an aspirate, have not the strong labio-dental as their initial letter. L.-L. BONAPARTE.

* My object was to assure myself of the existence of phrases and words used in Guipuscoa, and which alone should be employed in the Guipuscoan Bible. This was carried out in the three first books of Moses, the only ones published of this version, which are due to the extraordinary efforts of the Biscayan Father Uriarte (efforts to which this lamented scholar was a noble victim), to those of several intelligent Guipuscoans, and lastly to my own.

A MILLINER'S BILL UNDER JAMES I.

Hadley, Middlesex: Feb. 1, 1876.

Readers of the ACADEMY may perhaps be interested in the account of the expenditure of a lady upon her dress in the days of James the First, contained in the following Bill in Chancery:—

"1 Feb. 1606. Clapham [Six Clerk or Attorney] for Plaintiff.

"To the Right Honourable Thomas Lord Ellesmere, Lord Chancellor of England.

"In most humble wise complayninge shewethe unto your honourable good Lordshippe your dayelie Orators Sir John Kennedy, of Barnelmes, in the Countie of Surr. Kt. and the Right Honourable the Lady Elizabeth the wief.

"That whereas the said Lady Elizabeth the yeres of our Lord god according to the computacon of the Church of England one thousand fyve hundred & nynty three, one thousand fyve hundred nynty six, & one thousand fyve hundred nynty seven, is charged to be indebted unto James Sympson of London ymbrotherer in these particuler somes & for those special causes as hereafter are particularly & certenlye mentioned—videlt—for one ymbrothered standishe with a cover, in the som of thirtie pounds; for [to] Stiffen & to smothe the two Skirtes of a petticoat, in the som of twentye shillings; for alteringe of a gowne of white silver chamblett, in the som of fortie shillings; for one newe gowne of dove collar satten, cutt & rayseed with tynsell & Cipres, in the som of tenne poundes; for Cobweb lace uppon a payer of sleeves of neldwerke to garnishe them, in the som of twentye shillings; for ymbrotheringe one gowne wth margarites, uppon peache collar velvett, drawn out with Cipres, with long hanginge sleeves, in the some of fyftee poundes; for one gowne of white sylver Chamblett, and wrought with waves of black and long Aglettes, in the some of three poundes three shillings & fower pence; for one gowne of white satten with silver, & also one payer of wearinge Sleeves, & one Stomager covered with Cobweb lace, in the som of fiftie poundes; for a payer of Sleeves of Clothe of Silver, wrought about with Strawberry leaves, in the some of Thirteen shillings and fower pence; for one Skarff of white Cipres wrought, in the some of one hundred merkes; for one Suffkyn of clothe of gold of dove collar, in the som of fyve poundes; for the tackinge of a payer of Sleeves & Stomager of white cipres, in the som of Tenn shillings; for the bodies and sleeves of a gowne & for a border downe before the same gowne, cutt & Rayseed upon white Tynsell, pulled out with cipres, in the some of fyftee poundes; for one payere of bodies, & one payer of sleeves hanginge downe with a brode border downe before, with silver of divers collors, cutt and raised upon white Tynsell pulled out with cipres & one payer of wearinge Sleeves, & a Stomager of white clothe of silver, with white taffata & sylver of divers sortes, in the some of twentye six pounds thirtee shillings & fower pence; and for one gowne of white satten, on everye side & all over with sylver, in the some of twentye six poundes thirtee shillings & fower pence; w^{ch} said severall somes of money, being at exceeding high rates, your said Orators, or one of them, have or hath long sithence well and truelie paid & satisfied unto the said James Sympson.

"And for that your said Orators, relyinge upon the honestie and credite of the said James Sympson, have paid the said severall somes of money in private manner, & are nott able to make anie suche proff by anie testimonie of wytnesses of the payment thereof as the Common lawe requirethe. The said James Sympson, out of a covetous desyer of gayne, hath, most unconscionably, put your said Orators in suite in his majesties Courte of Common Pleas at Westm^r, for all the said severall sums of money, & intendethe to recover the same against your Orators, unless yo^r said Orators may be herein relyved by yo^r good Lordshippe in this most Honorable Courte. In tender consideracon of all wth premises, & to tend the said James Sympson may disclosse & sett downe upon his corporall othe the truthe of all & singuler the premises; & whether he be not satisfied of all the said severall somes of money by yo^r said Orators or one of them, or by some other, by their or one of their appoyntement; & yf not of all, of howe muche thereof, he is paid or satisfied, & by whom may it therefore please yo^r Lordshippe to grant unto yo^r said Orators his majesties most gracious wytt of

subpoena, to be directed unto the said James Sympson, commandinge him thereby, at a certen daye, & under a certayne payne therein to be lymitted, personally to be & appear before yo^r honor in his majesties High Courte of Chancerye, then & there to ans^r to the premisses, & to abide suche order and directcons therein as to y^r honor shall be thought most meete—and yo^r Orators shall according to their duetie praye to god for yo^r Lordships longe healthe with all increase of happines.

"SELWYN."

The plaintiff in the suit was a Sir John Kennedy, a Scotch Knight of many creditors, who, in or about 1604, married a Lady Elizabeth Bruges, or Brydges, one of the daughters and coheirresses of Gyles, third Lord Chandos of Sudeley, who died in 1593. The marriage was a miserable one. After a few years, her husband drove her from his house, half naked, and she died in poverty in 1618. Sir John Kennedy himself died in 1621-2, and was buried by a creditor, who spent 5l. on his funeral. Sir John was plaintiff in a suit before Lord Bacon, and tried to bribe his judge by offering him a cabinet which he himself valued at 800l., but which Lord Bacon said was not worth more than half the money. The value mattered little to Sir John, as he never paid for it. Simpson, as appears from a letter from Bacon to Sir T. Egerton (*Bacon's Works*, let. Spedding, ii. 107), was a goldsmith and money-lender as well as an embroiderer. If any of the readers of the ACADEMY can tell me to what Scotch family Sir John Kennedy belonged, they will confer a favour on me. CECIL MONRO.

THE SIN-EATER.

Aberystwyth: Jan. 29, 1876.

At the risk of exposing my "ignorance" still further, and thereby causing additional surprise to the writer of the paper on the "Legends and Folklore of North Wales" in *Blackwood's Magazine*, I venture to reiterate my doubts as to the existence of the sin-eater in any part of Wales. Like every other country, the Principality had, and still has, her superstitions, but that of the sin-eater does not appear to be among them. Since the appearance of my former letter in the ACADEMY (November 13), I have made all the enquiries I could into the subject, with the view of ascertaining whether such a personage has, or ever had, "a local habitation and a name" among us. I have spoken to many and corresponded with several persons who are known to have paid attention to the customs and traditions of the country; and the sum of their communications is, without any exception, that the superstition of the sin-eater was as novel to them as it was to me.

The writer points to Llandeibie as the place where the custom prevailed as late as 1847, refers me for confirmation to a statement made by Mr. Matthew Moggridge at the annual meeting of the Cambrian Archaeological Association held at Ludlow in 1852, and is "surprised" that I, who became connected with the *Archæologia Cambrensis* in 1872, should not be minutely acquainted with everything that appeared in that journal some twenty years previously. Whether I ever read the account of the Ludlow meeting I cannot now say; but if I did, every trace of Mr. Moggridge's revelations had been effaced from my memory when I wrote my letter. The writer tells us that "at the meeting of the Cambrian archæologists at Ludlow in 1852, Mr. Moggridge cited a case of this superstition as having occurred within five years at or near Llandeibie, in the hill-country of Carmarthenshire." Mr. Moggridge said no such thing, and it is hardly fair to make him responsible for sentiments which he never expressed. The description of the sin-eater, given by Mr. Moggridge, is taken from Aubrey; and the following are his words in reference to Llandeibie, as reported in the *Archæologia Cambrensis*, the organ of the Association:—

"In Caermarthenshire, not far from Llandeibie, was a mountain valley where, up to the commence-

ment of the present century, the people were of a very lawless character. There the above practice was said to have prevailed to a recent period, and going thence to those parts of the country where, from the establishment of works, and from other causes, the people had more early become enlightened, he found the more absurd portions of the custom had been abandoned, while some still remained. Thus near Llanon, within twenty years, the plate, salt, and bread were retained; near Swansea (and, indeed, very generally), only the plate and salt."

Out of this statement the author of the article makes "five years"! and by that process brings the custom down to 1847. Mr. Moggridge, in a letter dated the first day of the present year, tells me that he does "not remember anything that gives a date," and adds that "the only written account" of the sin-eater "from personal knowledge is that of Aubrey, 'de Gentilisme.'" Aubrey, if I may rely on the extracts given in the ACADEMY, does not say that he was eyewitness to the performances of the sin-eater in any part of Wales, and therefore, according to Mr. Moggridge, no one speaks of it from personal knowledge as having prevailed at any time in the Principality; and it will be borne in mind that I am writing of the Principality and not of the English counties.

But let us return to Llandeibie, the locality in which it is asserted that the custom prevailed within the last thirty years. Mr. John Rowlands, a highly intelligent schoolmaster, author of a small volume of *Historical Notes* published about ten years ago, and at one time librarian to the late Sir Thomas Philipps of Middle Hill, wrote to me on December 14 last in these words:—

"I opened the Llandeibie School in the year 1850, and I lived there for many years. I knew all the parishioners, and the history of the parish; its legends, customs, and traditions. And during the time I was there I attended many funerals, but never heard of the 'sin-eater'; in fact people there never give cakes at funerals. I know almost every parish in South Wales; I collected all the legends, and made notes of the old customs for the late Sir Thomas Philipps. If such a custom had prevailed I should have heard of it. I have no hesitation in writing that it is a glaring untruth."

Letters to the same effect appeared in the *Western Mail*, which circulates very extensively in the Principality, in the *Aberystwyth Observer*, and, I am told, in some other papers; but no one in reply has put in a plea in favour of the sin-eater.

The Rev. Rees Evans, Vicar of Llandeibie, has favoured me with the following letter in answer to my enquiries, and I must crave indulgence on the part of your readers for inserting it without abridgment:—

"I duly received your letter of the 22nd ult., which contained such extraordinary statements in reference to a superstitious custom supposed and alleged to be prevalent in this parish, viz., the employment at funerals of a strange person called the 'sin-eater.' I have been the vicar of this parish for the last fourteen years, and I have known this neighbourhood well for the last twenty-five years; but I never heard till I received your letter of such a personage as the 'sin-eater.' However, with the view of arriving at the truth or falsehood of the statements made by Mr. Moggridge at Ludlow in the year 1852, which appeared subsequently in the *Archæologia Cambrensis*, and with the view of satisfying my own mind on the subject, I have during the last three weeks instituted searching enquiries in every part and hamlet of this parish, as to the probability of there having ever existed here such a functionary as 'sin-eater'; and the result of my investigation in the matter is this:—That such a custom as that alluded to in your letter never prevailed, at least for several centuries, in this parish and neighbourhood. That is the candid opinion of all classes of persons with whom I had long conversations while investigating the matter in question for you. One intelligent old man, an octogenarian, whose ancestors had lived from time immemorial in this parish, told me that such a custom, in his opinion, could not have prevailed here at least for

the last two hundred years, or he would have heard of it from his father or his grandfather, who lived to a great age. Therefore, from all the enquiries that I have made, my candid opinion is that the statements which were made by Mr. Moggridge cannot be substantiated by any reliable authority or proved by any credible evidence."

Such are the results of my enquiries, and yet we are asked to believe that the sin-eater carried on his nefarious profession in the neighbourhood of Llandeibie until within a little more than a quarter of a century.

The plate and salt mentioned by Mr. Moggridge as being still seen in some parts have no connexion, or at least no necessary connexion, with the sin-eater, and much more satisfactory reasons are given for their employment. They are not uncommon, I understand, among Roman Catholics at the present day.

The whole story of the sin-eater appears to rest on the shoulders of Aubrey, and, as we have just seen, he does not state that he saw any performance of the custom among the Welsh people. Those who only retail his statements need not detain us. I leave it to others to judge what amount of credibility is due to so credulous a person as Aubrey in any case in which superstition plays a part. If we put implicit belief in what he says about the sin-eater, whether in England or out of England, I do not see how we can consistently refuse his evidence as to ghosts, spectres, witchcraft, and similar subjects, about which he is so eloquent.

In conclusion I would remark that if the custom under notice ever existed in Wales, it is somewhat strange, if not "surprising," that the discovery of it has been exclusively confined to those who are ignorant of the language of the natives, and are but slightly acquainted with the country.

D. SILVAN EVANS.

THE "BRITISH QUARTERLY REVIEW" AND MR. SPENCER.

London: Feb. 1, 1876.

I cannot let the British Quarterly Reviewer obscure the question at issue; which is a very simple one.

Speaking of the imported American edition, he says (p. 3 of the *Review*) that as the Prefatory Note "contains no intimation to the contrary, we are bound to accept it [the edition], not only as confirmatory of his early views but," &c. &c.

As already pointed out in my letter of January 11, the said Prefatory Note conveys a caution from the author that the reprint "must not be taken as a literal expression of his present views;" and that the general theory had "undergone in his mind considerable further development and some accompanying modifications."

How does the reviewer reconcile his statement with this intimation? He says he "deals only with the method." May not a method, adhered to in the main, be qualified in detail? And when, in this Prefatory Note, chapters dealing with certain applications are particularly named as needing modifications, is it quite the thing to criticise these chapters as they stand, without a word of warning to his readers?

It remains only to point out the reviewer's astonishing—misconception, shall I call it? *Social Statics*, which contains an ethical doctrine with political corollaries, he identifies with "the system of sociology" he considers to be held by me; regardless of a definition of the Social Science given in the *Study of Sociology*, which he had before him, and regardless of the published programme of the *Principles of Sociology*! HERBERT SPENCER.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 5, 3 p.m. Royal Institution: "Excavations in Asia Minor," by R. P. Pullan.
" Crystal Palace Concert: Handel's "Chandos Te Deum."
" Saturday Popular Concerts, St. James's Hall.

MONDAY, Feb. 7, 2 p.m. Royal Institution: General Monthly Meeting.
5 p.m. Musical Association.
" London Institution: "Unfermented Beverages," by Prof. Bentley.
8 p.m. Society of Arts: "Iron and Steel Manufacture," IV., by W. Matthew Williams.
" Monday Popular Concert, St. James's Hall.
TUESDAY, Feb. 8, 3 p.m. Royal Institution: "Vertebrate Animals," by Prof. Garrod.
8 p.m. Civil Engineers. Geological. Anthropological Institute.
WEDNESDAY, Feb. 9, 3 p.m. Royal Literary Fund.
4.15 p.m. Royal Society of Literature.
8 p.m. Society of Arts: "The Cultivation of Hardy Fruits," by Shirley Hibberd.
THURSDAY, Feb. 10, 3 p.m. Royal Institution: "Non-Metallic Elements," by Prof. Gladstone.
7 p.m. London Institution: "Lyrical Music," by Prof. Ella.
8 p.m. Inventors' Institute.
" Mathematical: "On certain loci of points connected with a rectangular hyperbola, which are the inverses of the curve with respect to its foci and centre," by Prof. Wolstenholme; "On the Transformation of Gauss' hypergeometric series into a continued fraction," by T. Muir; "On the Partition of Geometrical Curves," by Prof. H. G. S. Smith.
8.30 p.m. Royal Antiquaries.
FRIDAY, Feb. 11, 3 p.m. Astronomical: Anniversary.
8 p.m. Society of Arts: "Sole-Leather Tanning," by Sparke Evans.
" New Shakspere Society: A paper by Dr. Toddhunter, Trinity College, Dublin.
" Quakett Club.

SCIENCE.

Air, and its Relations to Life. Being, with some additions, the substance of a course of lectures delivered at the Royal Institution of Great Britain. By Walter Noel Hartley, F.C.S., Demonstrator of Chemistry and Lecturer on Chemistry in the Evening Class Department, King's College. (London: Longmans & Co., 1876.)

MUCH of the information in these lectures is necessarily such as is readily accessible in ordinary chemical works, but Mr. Hartley has treated his subject very skilfully, bringing forward a good deal of new matter, and arranging the whole in a pleasant form. The explanations are very clear, except the opening one relating to attempts to ascertain the weight of air by balancing a bladder full of it, and then balancing the same bladder when exhausted till it is empty. A beginner would not understand from the statements given that the bladder plan fails because, unlike the glass globe subsequently mentioned, the bladder does not keep its shape. When full, it offers a large resisting surface to the air, and when empty a small one, while the surface of the glass remains constant whether it is full or empty. This is a plainer way of putting it than the one adopted.

The remarks concerning the air of close places, ventilation, &c., are very valuable, for though all educated persons are aware of the main principles involved in these questions, few are sufficiently acquainted with details for their practical guidance. Mr. Hartley says:—

"The atmosphere contains, even in the open country, 3 volumes of carbonic acid in 10,000 of air, and the quantity amounts to as much as 4, or even 5 volumes under ordinary circumstances in towns. It is not advisable to breathe air containing more than 6 volumes of carbonic acid per

10,000, and indeed such air is pronounced by those who enter it from the outside as close."

In another passage we find that a person does not inhale and exhale more than 18 cubic feet of air per hour,

"but the supply of fresh air necessary, according to General Morin's experiments made in Paris, is not less than 2,120 cubic feet per hour. I have already made a calculation which will answer either for two men, or a man and two candles, showing that in a small apartment of 170 cubic feet capacity, 3,000 cubic feet of fresh air would be required, or 3,000 cubic feet per head. This is the amount fixed on by Dr. Parker and Dr. Chaumont."

An ordinary gas-burner is stated to necessitate a supply of 5,400 cubic feet of fresh air per hour, and, "generally speaking, in this country, the change of air in a room cannot be effected oftener than three or four times in an hour without a sensation of draught; hence, as 3,000 feet of air was required for each individual, a space of 750 to 1,000 cubic feet per head must be provided in an apartment." Allowing for space occupied by furniture, a bedroom 12½ feet square and 10 feet high was found to have 1,500 cubic feet of air; one wall communicated with a dressing-room of 560 cubic feet capacity, and two other walls were against the open air. "There was free communication between the room and the chimney, but both windows and doors were shut. The room had one occupant for nine hours, and during that time the carbonic acid had only increased by one volume in 10,000 of air." The air contents of the room had "thus been changed four times without the help of open windows."

Few persons have any idea of the extent to which ordinary house walls are permeable to air, and the account given of Pettenkofer's experiments and others on this matter is very striking. Thus, according to Märker and Schultze, the spontaneous passage of air through a square yard of wall, with 4° F. difference of temperature between the two sides is as follows: 4.7 cubic feet an hour with sandstone, 6.5 quarried limestone, 7.9 with brick, tuffaceous limestone (mis-spelt fufaceous) 10.1, and mud 15.4. This insensible ventilation, which we presume would be nearly stopped by a thick coat of internal paint on the actual wall, must contribute greatly to the healthiness of ordinary houses, if sufficient fire is maintained in damp weather, and Mr. Hartley says, "the inhabitants of the lofty houses in the splendidly proportioned streets of Edinburgh and Paris, where families live on floors or flats, cannot have the advantage of so large a supply of fresh air through the walls in proportion to their numbers, as those who dwell in the small suburban villas round London."

Before quitting this subject we may remark that the proportion of carbonic acid in most theatres, law courts, and assembly rooms is poisonously high when they are filled. In Covent Garden Mr. Hartley found as much as 22 per 1,000, in Drury Lane 27, and Dr. Angus Smith as much as 32 in the pit of the Standard at 11 p.m. In crowded evening parties the state of most drawing-rooms is equally abominable, and it is no wonder that ladies who do the London

season in fashionable style lay themselves open to the charge of indulging in too much alcoholic "pick-me-up" in their efforts at rehabilitation.

Mr. Hartley devotes a considerable part of his book to a *résumé* of the various experiments made by Pasteur, Schwann, Schröder, Bastian, and others, himself included, on spontaneous generation. As this is fairly done, and brings to a focus much scattered information, it will be very useful. The experiments by which Dr. Bastian attempts to support abiogenesis, as life without living parentage is now called, have no value against others made with more skill and care. Carrying their researches somewhat further than others, Messrs. Drysdale and Dallinger have shown that certain organisms can resist temperatures far above boiling water, and they have recognised and distinguished objects capable of self-multiplication, and so minute as to approach the utmost limits of visibility with any instrumental means. Up to the present time there is no evidence that dead matter becomes living except under the influence of live matter, descended from other live matter. What has seemed evidence to the contrary has always broken down under due investigation, and the problem of the beginning of life is yet unsolved.

HENRY J. SLACK.

Vitae Catonis Fragmenta Marburgensia a Gustavo Koennecke reperta. Edidit Henricus Nissen. (Marburg: Elwert, 1875.)

Nor many months since M. Gustav Koennecke, a well-known investigator of the *origines* of German history, while ransacking the archive-room at Marburg, came on some parchment leaves of the thirteenth century, and was arrested by seeing the name of Cato. On examination the leaves were found to contain the remains of a Life of Cato the younger, written in idiomatic Latin, and closely resembling Plutarch's biography. The leaves were placed in the hands of Nissen, the well-known writer on Roman history, and edited by him side by side with the chapters of Plutarch to which they correspond, fr. I. to Plut. *Cat.* 39, *kai tās θείας αὐτὸν ἐν ἰσθμῷ περιπορφύρω θέασσασθαι*—42, *ἐξαίφνης ὁ Πομπήσιος βροντῆς ἀκηκοέναι ψευδόμενος αἰσχιστά*; fr. II. to 62, *οἱ δὲ τῷ Κάτωνι προσχωρεῖν ὤρμητο*—64, *οὐδ' αὐτοῖς δεδομένην δέξασθαι τὴν χάριν*.

Are these Latin fragments a translation of Plutarch, or the original from which Plutarch translated? The resemblance to Plutarch is too close to admit of the hypothesis of both being derived from the same source independently; yet with sufficient distinctness to make the question of priority an interesting problem. Nissen thinks we have here the genuine remains of an early Roman biography, perhaps the work of Cato's friend Munatius, whom Plutarch several times mentions as one of the sources which he had used for his own Life of Cato. The condensation and force of the Latin fragment as compared with the lengthy and weak style of Plutarch's narrative is, he conceives, a proof of the priority of the former; this he traces in several technical instances, and (far more to his purpose) by marking with

spaced print those parts of Plutarch which expand or particularise the Latin version. A stronger argument is that which Nissen draws from the language. The Latin of this fragment is idiomatic; it might even be called good, were it not for some late-Latin words, *irritare* for *irritum facere*, found in the Theodosian Code, *extunc* for *ex eo tempore*, *erubere* for *erubescere*, *subsurdaster* = ὑποκωφόρετος, *zelus* seemingly = πόθος, a word also found in Vitruvius; and some grammatical uses, especially of *ipse*, *is*, *sui*, which, though defensible, could certainly not be paralleled for the frequency with which they recur in any other extant writer of the time of Cato. Recently, indeed, a writer in the *Hermes*, x. 251 sqq., mainly on the strength of the first five words of the fragment *et ludos inspicere purpurea veste*, has damned the whole as a translation executed by an ignoramus with very little command of Latin. Surely a somewhat hasty conclusion! Even granting that *ludos inspicere* for *ludos spectare* is rare, he would be a very rash critic who pronounced that it could not have been so used by a correct writer; while such passages as that in Terence's *Eunuchus*, Prol. 20, *Menandri Eunuchum postquam aediles emerunt Perfecti sibi ut inspicundi esset copia*, where it seems to mean witnessing a play at a rehearsal, would perhaps be enough to justify it in a writer confessedly unusual in his diction. But when M. Seeck triumphantly protests against the omission of a preposition, *in* or *cum*, before *purpurea veste*, philology, amazed at the audacity of the statement, is obliged reluctantly to doubt the competence of this arch-critic; and in self-defence refers him to M. Dräger's excellent *Historische Syntax der Lateinischen Sprache*, p. 498, where a large number of instances of the preposition omitted before words expressing dress is collected from writers of every period of Latin literature. After this it will not surprise anyone that M. Seeck is dissatisfied with *purpurea veste* as inaccurate, and demands either *toga purpurea* or *toga picta* or *praetextatum*; overlooking, what of course makes against his theory, that this want of precision, though culpable if the work is a translation, can be no proof at all that it is a translation, much less that the translator was a blunderer who did not understand his original.

The following is a fair specimen of the work: the corresponding passage of Plutarch is printed opposite:—

Plut. *Cat.* 41 *ἀν.*

Nec solum ad Domitium hic peruenit sermo, sed accedebat bonos; non esse neglegendas Crassi et Pompei opes in unum colligatas, tamen disjungendum alterum ab altero; fore enim grauem et intolerabilem eorum potentiam si una consules furent. Fauebant igitur omnes Domitio confirmantque ostendentes multos ex iis qui metu silerent in comitiis uni suffragaturos sibi: haec cum Pompei familiares uerarentur, insidias tendunt. Cum is prima luce in campum cum funeralibus descenderet, uno ex suis

Καὶ μέντοι καὶ λόγος ἐχώρει διὰ τοῦ σωφρονούντος ἔτι τῆς πόλεως μέρους, ὡς οὐ περιοπτόν, εἰς ταὐτὸ τῆς Κράσσου καὶ Πομπηίου δυναμείας συνελθούσης, παντάσῃς ὑπέρογκον καὶ βαρεῖαν τὴν ἀρχὴν γενομένην, ἀλλ' ἀφαιρετέον αὐτῆς τὸν ἕτερον. καὶ συνίσταντο πρὸς τὸν Δομίτιον παρορμίζοντες καὶ παραβαρύνοντες ἀντιλαμβάνεσθαι πολλοὺς γὰρ αὐτῶ καὶ τῶν σιωπῶντων διὰ δέος ἐν ταῖς ψήφοις ὑπάρχειν. τοῦτο δὲ δείσαντες οἱ περὶ τὸν Πομπήσιον ὑφείσαν ἐνέδραν τῷ Δομίτιῳ καταβαίνοντι ὑβριστὸν ὑπὸ λαμπάδων εἰς τὸ πέδιον. καὶ

qui praecedebant interfecto, multis insuper uulneratis, omnes in fugam uertunt praeter Domitium et Catonem. Nam Cato Domitium retinebat ipsumque cohortatus est docuitque resistendum esse pro libertate patriae aduersus tyrannos quamdiu spiritus supererit: qui quemadmodum magistratu usuri essent, iam extunc patefaciant per tanta scelera Romam territantes. Haec dicebat Cato uir brachium saucius.

πρῶτος μὲν ὁ προβαίνων ἐπιστὰς τῷ Δομίτιῳ πληγῇ καὶ πῶς ἀπέθανε μετὰ δὲ τοῦτον ἦδη καὶ τῶν ἄλλων συντριπωμένων ἐγένετο φηγὴ πλὴν Κάτωνος καὶ Δομίτιου. κατεῖχε γὰρ αὐτὸν ὁ Κάτων, καίπερ αὐτὸς εἰς τὸν Βραχίονα τετραμένος, καὶ παρεκείβετο μένειν καὶ μὴ προλιπεῖν, ἕως ἐμπνέσει, τὸν ὑπὲρ τῆς ἐλευθερίας ἀγῶνα πρὸς τοὺς τυράννους, οἱ τίνα τρόπον χρεῖσται τῇ ἀρχῇ δηλοῦσι διὰ τηλικούτων ἀδικημάτων ἐπ' αὐτὴν βαδίζοντες.

Three points seem noticeable in this. (1) If the Latin is translated from the Greek, the translation is a tolerably free one. It is such a version as a Roman might have made, who wished to give an idiomatic tinge to the narrative of Plutarch. It is not like the fifteenth century translations of Plutarch's lives, a *fortiori* could not be mediaeval; it looks like the Latin of a man who wrote while Latin was still the language of history. (2) There are in it expressions which we can scarcely believe to be translated, e.g., *accedebat bonos* compared with Plutarch's λόγος ἐχώρει διὰ τοῦ σωφρονούντος ἔτι τῆς πόλεως μέρους. Every one familiar with Cicero's letters will recognise this use of *boni* as the opposite of the partisans of Caesar Pompeius and Crassus, the moderates; again, compare *opes in unum colligatas* with εἰς ταὐτὸ τῆς δυνάμεως συνελθούσης, the more special with the more general expression; on the other hand, *uno ex suis qui praecedebat* (? *praecedebat*) *interfecto*, against ὁ προβαίνων, where Plutarch specifies, as he has done in two other accounts of the same event, Crassus 15, τὸν ἀνέχοντα τὸ φῶς πρὸ αὐτοῦ; Pompeius 52, τὸν προηγούμενον λυχνόφορον; lastly, as Nissen has well observed, the emphatic *per tanta scelera Romam territantes* with the commonplace διὰ τηλικούτων ἀδικημάτων ἐπ' αὐτὴν βαδίζοντες. (3) The points where the Latinity of the fragment might be questioned as strange or ungrammatical—*uni suffragaturos sibi*, *supererit*, *extunc*, *uir brachium saucius*—cannot be thought to determine much. *Supererit*, which others read *superit* (see Nissen's note), may be paralleled by many similar passages: *sibi* is harsh, but intelligible, and by no means without precedent: *uir brachium saucius* is a mannerism which recurs, fr. II. 50, *uir qui cum diu antea mortem sibi afferre decreuisset ingentes tamen labores . . . suscipiebat*, and would, as Nissen observes, be quite in keeping with the language of a Stoic; even *extunc*, undeniably a word which jars on the ears of most readers of Cicero, is only slightly more harsh as a compound than the *inibi* of Plautus and Cicero, the *insimul* of Florus and Statius, the *transcontra* of Vitruvius, the *a pone*, *ab olim*, *de intus*, &c., of Apuleius.

It is not to be denied, however, that there is one passage (only one, we think) which wears a look of mistranslation. It is one of those mentioned by M. Seeck. Plutarch, c. 42, speaking of the rejection of Cato from the praetorship, writes, ὑπ' αἰδοῦς τῶν πολλῶν ἐν δεινῷ πολλῷ τιθεμένων ἀποδοῦσθαι Κάτωνα ταῖς ψήφοις, ὃν καλῶς εἶχε πρῆσθαι τῇ πόλει στρατηγόν. This is translated *erubentesibus*

cunctis suffragium non reddere Catoni praeturam petenti, qui uel pretio comparandus foret ad eum magistratum gerendum. Plutarch obviously meant to oppose selling votes (*ἀροδοῦσαι*) to buying them; and if the writer of the Latin account was translating him, he certainly was guilty of a very gross blunder. Yet even here the other view is possible; for if Plutarch had the Latin before him, he would naturally avail himself of an antithesis which it suggested; and it would be as uncritical to pronounce this inconceivable as it would be dangerous, in view of the other possibility, to accept the Latin fragment as an original.

R. ELLIS.

SCIENCE NOTES.

GEOLOGY.

AMERICAN palaeontologists are in possession of facts showing that animals which fulfilled the functions of the existing Carnivora were abundant in North America during the Eocene period. Remains of more than a dozen species, ranging from the size of a weasel to that of a jaguar, have been found in the Wahsatch beds of New Mexico. To determine the systematic position of some of these fossils is a point of much scientific interest. Dr. Cope's recent studies have satisfied him that several genera of the Eocene flesh-eaters cannot be fairly included in the order Carnivora; their characteristics point, indeed, either to the Marsupialia or to the Insectivora, but the balance of evidence tends in the latter direction. To receive these fossils Dr. Cope proposes to form a new group, which may be regarded as a sub-order of the Insectivora, and which he designates as the *Creodonta*. Probably Marsh's new order *Tillodontia* may form a parallel group; the *Creodonta* thus corresponding in the Insectivora to the *Sarcophaga* in the Marsupialia, while the *Tillodontia* would answer to the marsupial *Rhizophaga*. For the technical characteristics by which the *Creodonta* are distinguished, reference must be made to the original paper in the *Proceedings* of the Philadelphia Academy of Natural Sciences; but it may be here remarked that, in general appearance, the *Creodonta* differed from the Carnivora in the small relative size of the limbs, especially as compared with that of the head; the feet were probably plantigrade, and the posterior feet capable of some amount of rotation. The new group *Creodonta* will include the genera *Ambloctonus*, *Stypolophus*, *Oxyaena*, and *Didymictis*.

An interesting paper on "The Relation of Man to the Tertiary Mammalia" has been contributed to the *Penn Monthly* by Dr. Cope. Explorations in the Western Territories are constantly adding to the series of mammalian remains from the tertiary deposits, and a full description of the fossils will appear in the forthcoming quarto *Reports*. Meantime, the present essay offers a popular description of some of the forms, in so far as they bear upon the doctrine of evolution. Many of these Eocene forms exhibit a generalised type of mammalian structure well exemplified in *Bathmodon*, which is one of the oldest known mammals. These mammalia which possess five and four toes, with a plantigrade tread, and with the full number of distinct tarsal and carpal bones, are referred by Dr. Cope to a new order which he terms *Amblypoda*. The three hoofed orders, represented by the elephant, the horse, and the ox, have branched off from this primitive type; and the Carnivora and Quadrumana appear to have had a similar origin, while the Sirenia are probably derived therefrom by a process of degradation. The human species conforms in many respects to this primitive type. Man is plantigrade, five-toed, with separate carpal and tarsal bones, with a short heel and a rather flat astragalus; while his teeth exhibit the ori-

ginal quadrilobate molar with but slight modifications. The development of our species has lain, according to Dr. Cope, not so much in the direction of osteological perfection as in the evolution of the complex human brain.

In the summer of 1873 a cave known as the Kesslerloch, near Thayngen, in Switzerland, was accidentally visited during a botanical excursion by Herr Conrad Merck, of Schaffhausen. This visit stimulated the young naturalist to commence excavations in the cave, and the work soon became so promising that the Natural History Society of Schaffhausen was induced to supply funds for its systematic prosecution. The results of this exploration were published last year in the *Mittheilungen* of the Antiquarian Society of Zürich; and Mr. J. E. Lee, well known as the translator of Keller's *Lake Dwellings*, has deemed them of sufficient interest to be presented to the English reader. Fully concurring in this estimate of their value, we are grateful to Mr. Lee for the pretty little volume which has just been published by Messrs. Longmans. The rich fauna of the cave includes the reindeer, the cave-lion, the mammoth, the woolly-haired rhinoceros, the urus, the glutton, and a large number of other species either extinct or not living at the present time in the district. The bones removed from the cave weigh about 30 cwt., and include remains of no fewer than 250 reindeer. More interesting, however, than these animal remains are the relics of human habitation, which have also been found in great abundance. They include about 12,000 flint flakes, numerous implements wrought in reindeer antlers, and several well-executed engravings on bone, horn, and lignite. The incised figures of the horse and the reindeer show considerable artistic skill. Some drawings of the bear and fox are also represented, but from the story of their find, honestly told by the translator, we feel justified in holding grave doubts as to their authenticity.

In some "Beiträge zur Geognosie Tirols," published in the last number of the *Neues Jahrbuch für Mineralogie*, Prof. Pichler proposes several new names for Tyrolean rocks. The diorite-porphry of Töll he distinguishes as *Töllite*; the quartz and hornblende porphyrite of Vintl is termed *Vintlite*; and the Jurassic augite-porphry of Ehrwald figures as *Ehrwaldite*. The tendency to separate local varieties of rocks under distinctive names is, as a rule, greatly to be reprehended, since it merely increases the complexity of our petrological nomenclature, already sufficiently complicated to need simplification.

To the preceding number of the *Neues Jahrbuch* Dr. C. W. Fuchs contributes an acceptable addition to our knowledge of Tyrolean geology, in the shape of a memoir on the structure of the country round Meran. The paper is accompanied by an excellent chromo-lithographed map on the scale of one 36,000th.

HERR FISCHER, of Freiburg, has recently published a handsome volume on Nephrite and Jadeite, in which he not only describes the mineralogical characters of these species, but points out their interest to the ethnologist and archaeologist. He has also laid before the Berlin Anthropological Society a paper on the same subject. No true jade has yet been found *in situ* in Europe, though implements wrought in this material are occasionally found in the Swiss lake-dwellings and elsewhere. It becomes, therefore, an interesting question to enquire whence the supply of this material could have been derived in prehistoric times.

MORE light has lately been thrown on the much vexed question of the age of the lignitic formations in the western territories of North America by the researches of Dr. Hayden, the Director of the Survey. During last summer many of the old areas were revisited, especially along the eastern slope of the Rocky Mountains in Colorado, with the view of carefully determining the stratigraphical relations of the coal-beds. It appears to

be well established that the series is continuous from the Cretaceous to the Eocene, and thus furnishes an interesting connecting-link between the Mesozoic and Cainozoic periods. Dr. Hayden proposes to divide the series into three groups: Lower Lignitic, including all the marine deposits of true Cretaceous age; Middle Lignitic, embracing the deposits of brackish-water origin, which are placed in a "transition series"; and, lastly, Upper Lignitic, containing all beds of fresh-water formation, and of unquestioned Tertiary age. A continuity may be traced between all these groups; the marine forms of life gradually giving place to brackish-water species, and these in turn to fresh-water forms. It should be added that Prof. Lesquereux has recently described some new species of fossil plants from the lignitic formations and from the Dakota beds. Nor should it be forgotten that Mr. Jackson, the photographer attached to Dr. Hayden's Survey, has been as active as ever, as testified by the catalogue of photographs recently forwarded to us.

The last part of the *Zeitschrift der Deutschen Geologischen Gesellschaft* opens with a paper, "Ueber die Bildung von Dolomit," by Dr. Hoppe-Seyler. The formation of dolomite has always been an obscure subject to the chemical geologist, and the author has undertaken a large series of experiments with the view of explaining the genesis of this rock. He finds that dolomite is not formed by the prolonged action of water and carbonic acid on basalts and other igneous rocks at a temperature of 200° C.; and he maintains that the way in which volcanic eruptions have assisted in the formation of dolomite has been simply by producing the necessary elevation of temperature, and not by furnishing magnesium, the supply of this element required for altering large masses of limestone into dolomite having been yielded by the sea.

METEOROLOGY.

Weather Maps in Newspapers.—During the past year this system has received a considerable development, for not only have several provincial papers commenced to insert the charts regularly, but also since January 1 the *Times* has made arrangements to bear the cost of a special chart for 6 p.m., which is supplied to them by the Meteorological Office. This service entails not only extra telegrams, but extra attendance in the office; and it is carried out on Sundays as well as week-days. The new charts are very interesting, as partially filling up the gap of twenty-four hours between the ordinary 8 a.m. charts for successive days; but from motives of economy the number of stations employed for the 6 p.m. chart is limited; so that the information is not as complete as might be wished. Here then more money is required. Meanwhile the French have followed suit, and two newspapers, the *Bien Public* and the *Opinion Nationale*, have commenced the issue of a chart, while from January 18 the *Bulletin Internationale* has abandoned the method of lithography—black figures on a blue ground—for its daily chart, and has substituted for it a phototypographic process. The chart is photographed and the impression reproduced by a photographic process on a plate of zinc. The etching is accelerated by galvanic action, and the whole process is completed in about two-and-a-half to three hours. *Clichés* can then be supplied to newspapers. The new charts are not nearly as clear or detailed as the old lithographic ones, and an English paper would hardly spare the space, 7 x 6 inches, which they occupy. However, any steps tending to popularise accurate meteorological knowledge will be welcomed by all.

The Meteorological Organisation of Russia.—A paper by Prof. Wild has just reached us, which is an extract from a Russian review in the German language, and is a history and defence of the meteorological organisation of the country, and of the Central Physical Observatory in particular, against the strictures which appeared in the

Smithsonian Report for 1872, from the pen of Herr Wojeikoff, formerly Meteorological Secretary to the Geographical Society of St. Petersburg. We can only say that Prof. Wild, as might be expected, has a very good account to show of work done, in the face of many difficulties, among which a want of money was not the smallest.

The Russian Wind Gauge.—In the *Bulletin* of the Academy of St. Petersburg for November 2, Prof. Wild gives a brief account of this instrument, which has already been noticed in the ACADEMY for December 4.

Meteorology of Denmark.—Captain Hoffmeyer has issued his *Aarbog* for 1874 in a totally new form, a large folio, so as to admit of the publication of the detailed observations from the stations selected to take part in the scheme of international co-operation proposed by the Permanent Committee of the Vienna Congress. The report is divided into two sections: I. The Kingdom; II. The Colonies. One important principle is recognised in the organisation—that all stations cannot be expected to yield satisfactory results for all the phenomena to be recorded, and so we have three charts exhibiting the stations for general observations, for rain, and for wind, respectively. The full observations are printed for eight stations in Denmark, and less comprehensive tables, chiefly for rain and temperature, for twenty-five others, while, for Vamdrup, we have results for temperature, &c., for two-hourly observations. Part I. concludes with tables for rain and wind. Part II. gives such information as is available for six stations in the Faroes, four in Greenland, and four in Iceland.

Meteorology of Norway.—The official almanac for Norway contains, for thirty stations over the country, the following statistics furnished by the Meteorological Institute. The mean temperature for the months and the year; the coldest and warmest day; the annual amplitude of temperature; and the number of days of frost. The latter varies from 204 at Nyborg, in Finnmark, to 0 at six fortunate stations distributed along the west coast. When will our official statistical reports contain such a table?

Whirlwind in Sweden.—In the Report of the Society of Science of Upsala, for November 6, 1875, Prof. Hildebrandson has given an account of a tornado which took place at Hallsberg, in the province of Nerike, on August 18 last. The phenomenon does not present much novelty when compared with other similar occurrences. The damage done was considerable in the way of destruction of trees and houses, and the *disjecta membra* were carried in an E.N.E. direction, in some cases for miles. The trees were all blown down towards the central line of the path of the storm. The action was evidently due to a powerful aspiration of the air towards the centre, and as a necessary consequence, an ascending current in the middle of the tornado. The rotation was retrograde, *i.e.*, in the direction opposite to that of the hands of a watch. The clouds were observed to drift quietly over the scene of destruction, showing the limited vertical extension of the disturbance.

Weather in the United States.—In Silliman's *Journal* for January, Prof. Loomis has published his fourth paper of the results of his examination of the Signal Office weather maps. In this he continues his enquiry into the motion of areas of high barometer (ACADEMY, October 2), and shows that while the average track of storms in the United States is 9° north of east, the areas of high pressures advance to a point several degrees south of east, and travel less rapidly than the former. He next deals with monthly minima of temperature, and, as he shows, by a comparison with Yakutsk, that these coincide with excess of barometrical pressure, he concludes that, as the air flows out, from such reasons there must be a descent of air from the upper regions of the atmosphere during periods of unusual cold. The

investigation of the thermometric, hygrometric, and barometric windroses from New Haven shows that the points of highest pressure and greatest cold and dryness do not nearly coincide. In winter the highest pressure comes with a wind from N.E. . . . while in summer the highest pressure comes with an E. wind, both which directions are distant more than 90° from the coldest quarter of the horizon. He concludes with a comparison of storm-paths in America and Europe, and shows that these are ruled by the position of the line of average greatest mean pressure, which he shows on a chart. This line has a more northerly position in Europe than in America. In tracing storms across the Atlantic Professor Loomis is far more guarded in his expressions than his countryman, Professor D. Draper (ACADEMY, Dec. 4), and says that "we can seldom identify a storm in its course entirely across the Atlantic." In this he coincides with the opinion of most European meteorologists.

Electrical Rain-gauge.—In *La Nature* for the 8th ult. a new rain-gauge is described, which is the invention of M. Hervé Mangon, and is in action at his observatory at St. Marie-du-Mont. The rain is caught in a funnel and conveyed to a cylinder, in which there is a float moving between guides. This float is connected with a pencil, which marks its height by a continuous line. The time is marked by an electro-magnet, which is set in action at regular intervals by a clock. The record is taken on a paper stretched between two cylinders, also moved by the clock, and the scale is so chosen as to enable the same paper to take a rainfall of 1 metre for a year, which suffices for most of France.

The Barometer and the Real Pressure of the Air.—Mr. R. Tennent's paper on the relation between the above, and also on the causes of the usual easterly motion of storms, which was read before the Royal Society of Edinburgh, and noticed in the ACADEMY of August 7, has now been printed in full. The main point in the paper is the fact that as in the "spray-producer," so in nature, a rapid horizontal motion of the air must produce a reduction of barometrical pressure at the earth's surface.* Accordingly, when there is wind the columns of atmospheric pressure must be inclined to the vertical. The supply of air to a region of defective pressure must be either in a horizontal or in a vertical direction. In the case of a cyclonic storm, the supply to the front is of the former, and to the rear of the latter type. On the eastern side, therefore, the equatorial winds yield a less full supply than is demanded, and so the central area of depression itself moves forward to obtain what it requires. Hence the easterly motion of the storm. The more rapid motion of upper currents causes an upward draught, or a lifting of the air at the surface, which is most marked in front of the storm, and therefore causes the barometer in that region to fall more than it would were the air still. Mr. Tennent therefore suggests the drawing of isorhoics, to represent lines of equal inflow, instead of isobars; but he does not show how to draw them. He concludes by pointing out the three possible types of barometrical charts. 1. To show real pressure, the ordinary weather maps which ignore the dynamical element, and so cannot actually represent real pressure. 2. To show dynamical pressure; these will indicate approximately the spots where the real pressures exist. 3. To show isorhoics as explained above.

MEETINGS OF SOCIETIES.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—(Wednesday, January 19.)

H. S. CUMING, F.S.A., Scot. V.P., in the Chair. Dr. Kendrick exhibited a singular object of white earthenware, apparently a portion of an old dessert service of Staffordshire ware; the uses to which it should be

* This point has also been urged by Mr. A. Tylor, F.G.S., in several recent papers.

applied could not, however, be satisfactorily determined. Mr. Loftus Brock, F.S.A., Honorary Secretary, exhibited a collection of fragments of stone tracery from a shrine or reredos, probably of the altar of the B. V. Mary at Barking Abbey, together with portions of Roman flue-tiles, pottery of Roman and Mediaeval character, tokens, a key, brooch, pins, an ear-pick, and other objects from the site of the Abbey, and read an account of the recent excavations on the site of the Lady Chapel. Mr. C. Brent, F.S.A., exhibited a waxen cast of a china bottle with medallion portrait of Prince Frederick, in the possession of Mr. Gatecomb, of Plymouth. Mr. Cumming read a paper on cloths and patters, and exhibited a very choice collection of Mediaeval specimens in illustration of his remarks. Mr. de Grey Birch, F.R.S.L., Honorary Secretary, read the following papers:—1. "Legends upon Pre-Reformation Bells in Somersetshire," by the Rev. Prebendary H. M. Search. 2. "Notes on the Abbeys of Winchcombe, Hayles, and Hales Owen," by the Rev. Precentor M. S. C. Walcott; and 3. "Notes on an antique silver signet ring found at Evesham," by Mr. H. S. Cumming. The ring was discovered in 1817, and is now in the possession of Mr. G. Eades of Evesham; in the bezel is set an intaglio of Roman character, bearing a sphinx sejant, and in the foreground a human skeleton. The Mediaeval Norman legend on the setting reads LI COCATRIX. It has been conjectured with good reason that the ring may have belonged to the Abbot, or some other Monastic officer of the Abbey in the thirteenth century.

ROYAL HISTORICAL AND ARCHAEOLOGICAL ASSOCIATION OF IRELAND.—(Wednesday, January 19.)

At a meeting held at Butler House, Kilkenny, the report of the Committee for 1875 was read. The progress of the Association has been, on the whole, satisfactory, but it has sustained a great loss by the death of John G. A. Prim, Esq., one of the Founding Fellows under the Queen's letter, who had filled the office of honorary secretary conjointly with the Rev. J. Graves since the formation of the Society in 1849.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, January 25.)

COLONEL A. LANE FOX, President, in the Chair.—Annual meeting.—The report of the Council for 1875 having been read, a resolution was passed, declaring it to be inexpedient to dispense with the services of a paid secretary. The following were elected to serve as officers and Council for 1876:—President: Col. A. Lane Fox, F.S.A. Vice-Presidents: Prof. Geo. Busk, F.R.S.; John Evans, Esq., F.R.S.; A. W. Franks, Esq., M.A., F.R.S.; Francis Galton, Esq., F.R.S.; Geo. Harris, Esq., F.S.A.; E. Burnet Tylor, Esq., F.R.S. Directors: E. W. Brabrook, Esq., F.S.A.; Capt. Harold Dillon, Treasurer: J. Park Harrison, Esq. Council: J. Beddoe, Esq., M.D., F.R.S.; W. Blackmore, Esq.; Sir Geo. Campbell, K.C.S.I.; Hyde Clarke, Esq.; J. Barnard Davis, Esq., M.D., F.R.S.; W. Boyd Dawkins, Esq., F.R.S.; Robert Dunn, Esq., F.R.C.S.; David Forbes, Esq., F.R.S.; Chas. Harrison, Esq., F.R.S.L.; H. H. Howarth, Esq.; Prof. T. McK. Hughes, F.G.S.; Prof. Huxley, F.R.S.; A. L. Lewis, Esq.; Sir John Lubbock, Bart., F.R.S.; F. G. H. Price, Esq., F.R.G.S.; J. E. Rice, Esq., F.S.A.; Prof. Rolleston, M.D., F.R.S.; C. R. Des Ruffières, Esq., F.R.S.L.; Lord Arthur Russell, M.P.; M. J. Walhouse, Esq.

ROYAL SOCIETY.—(Thursday, January 27.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—1. "On the Variations of the Daily Mean Horizontal Force of the Earth's Magnetism produced by the Sun's Rotation and the Moon's Synodical and Tropical Revolution," by J. A. Brown; 2. "Results of the Monthly Observations of Magnetic Dip, Horizontal Force, and Declination made at the Kew Observatory from April, 1869, to March, 1875, inclusive, by the Kew Committee;" 3. "Contributions to the Minute Anatomy of the Thyroid Gland of the Dog," by Dr. E. C. Baber; 4. "Minute Anatomy of the Alimentary Canal," by H. Watney.

SOCIETY OF ANTIQUARIES.—(Thursday, January 27.)

A PAPER was read by the Rev. H. T. Armfield upon some ancient paintings on the roof of the choir of Salisbury Cathedral—of which tracings were exhi-

bited, made by Messrs. Claxton and Bell during the restoration of the Cathedral. These paintings were executed during the latter part of the thirteenth century, and consist of two groups of figures, one sacred and the other secular, with a central composition between them. The first group, that nearer the west end of the church, consists of medallions of prophets and psalmists, surrounded by angels carrying inscribed scrolls. Then comes the central figure, at the crossing of the smaller transept, which represents Christ in glory attended by evangelists and apostles. Beyond this is a series of representations of the months similar to those carved on the capitals of the choir at Carlisle, to which Mr. Fowler called the attention of the Cumberland and Westmoreland Antiquarian Society at their meeting in December last. These paintings were nearly obliterated in the last century by a layer of buff-coloured wash, which, however, was slightly transparent, so that the designs could be dimly made out through it. An attempt was made to remove this covering, but it was found impossible to do so without removing the paint at the same time, and it has been therefore determined to repaint the roof, adhering as far as can be done to the original designs. Mr. Armfield then endeavoured to prove that the high altar during the Middle Ages must have stood exactly under the figure of Christ. Sir Gilbert Scott was of opinion that the altar was about one bay and a half further to the east, and that the veil hung nearly at the spot where Mr. Armfield would place the altar, and where a winch and hooks have been found, which probably were used for raising and letting fall the veil. Mr. Armfield, however, thought these might be intended for suspending a lamp or for some other purpose. The position advocated by Mr. Armfield seemed also hardly to afford space for the proper performance of the ritual, and to be too near the doors of the presbytery. The Rev. Mackenzie Walcott added a few remarks in support of Sir Gilbert Scott's view, and in explanation of the symbolism of the paintings.

ROYAL INSTITUTION.—(Friday, January 28.)

THE theatre of the Royal Institution was crowded to its utmost capacity to hear Professor Huxley discuss the "Border Territory between the Animal and Vegetable Kingdoms." Professor Huxley has the happy art of expounding with perfect clarity of both language and thought; and while an audience of intelligent persons can always listen to the pellucid flow of words with perfect ease and apprehension, there are always things to be thought about for those who look a little deeper than the brilliant surface.

While the experiments were in progress which formed the subject of Professor Tyndall's lecture on the Friday before, Professor Huxley was called in to express an opinion upon the nature of a minute motile organism, about $\frac{1}{1000}$ of an inch in diameter, and therefore about as large as a human red blood-corpusele. Whether this was to be called a plant or a vegetable Professor Huxley was uncertain when he first made its acquaintance, and he remained uncertain still. The object of the lecture then was to justify the grounds of his dubiety.

Cuvier pointed out a number of distinctions between animals and plants, which were perfectly valid as far as they went. They are not, however, applicable now in the light of our vastly greater knowledge, especially of microscopic organisms. The lecturer stated the case for the animal and vegetable kingdoms as it now stands with great clearness. We quote the summing up from an abstract which appeared in the *Daily News*, and which has a neatness in its condensation which suggests something more than the notes of one who merely heard the lecture.

"The definition of an animal based on its possession of an alimentary cavity or internal pocket has broken down. With the advance of microscopic anatomy the universality of the fact itself has ceased to be predicable. Many animals of even complex structure, which live parasitically within others, are wholly devoid of an alimentary cavity. Their food is provided for them, not only ready cooked, but ready digested, and the alimentary canal, become superfluous, has disappeared. Again, the males of most Rotifers have no digestive apparatus, and are to be reckoned among the few realisations of the Byronic ideal of a lover. Finally, amidst the lowest forms of animal life the speck of gelatinous protoplasm which constitutes the whole body has no permanent digestive

cavity or mouth, but takes in its food anywhere, and digests, so to speak, all over its body. Yet, although Cuvier's leading diagnosis of the animal from the plant will not stand a strict test, it remains one of the most constant of the distinctive characters of beings, inasmuch as, if for the possession of an alimentary cavity be substituted the power of taking solid nutriment into the body and there digesting it, the definition so changed will cover all animals, except certain parasites and the few and exceptional cases of non-parasitic animals which do not feed at all. On the other hand the definition thus amended will exclude all ordinary vegetable organisms. For the erroneous conception of the chemical differences and resemblances between the constituents of animal and vegetable organisms Cuvier is not responsible, as his views coincided with those of contemporary chemists. It is now known that nitrogen is as essential a constituent of vegetable as of animal living matter, and that the latter is, chemically speaking, just as complicated as the former. Starchy substances, cellulose and sugar, once supposed to be exclusively confined to plants, are now known to be regular and normal products of animals. Amylaceous and saccharine substances are largely manufactured, even by the highest animals; cellulose is widespread as a constituent of the skeletons of the lower animals; and it is probable that amyloid substances are universally present in the animal organism, though not in the precise form of starch. Moreover, although it remains true that there is an inverse relation between the green plant in the sunshine and the animal, in so far as under these circumstances the green plant decomposes carbonic acid and exhales oxygen, while the animal absorbs oxygen and exhales carbonic acid, yet the exact investigations of modern chemists have demonstrated the fallacy of drawing any general distinction between animals and vegetables on this ground. In fact the difference vanishes with the sunshine, even in the case of the green plant, which in the dark absorbs oxygen and gives out carbonic acid, like any animal; while those plants, such as the fungi, which contain no chlorophyll, and are not green, are always, so far as respiration is concerned, in the exact position of animals. They absorb oxygen and give out carbonic acid."

With respect to the nervous system as a distinctive character of animals Professor Huxley could only remark that the behaviour of the Venus's Fly Trap could be distinguished in no way from those acts of contraction known as 'reflex.' And as our notion of a nerve was becoming vastly generalised, so that it meant now nothing more than a filament of protoplasm capable of transmitting an impulse, there was no reason why such structures should not be found in plants. Professor Huxley would, however, no doubt admit that there is very little evidence in favour of a continuity of protoplasm from cell to cell in their ordinary tissues. In the peculiar structures known as sieve-cells, the protoplasm of two adjoining cells communicates through perforations in the intervening partition or 'sieve.' But this arrangement appears only to subvert the distribution of nutrient matter, and is not found in the parts of plants which exhibit mobility.

The upshot of the matter was that the animal and vegetable kingdoms converged to a common starting point, in which their characteristic differences were merged. It was a grievous error to suppose that this statement gave any support to the notion maintained by Dr. Gros and others, that members of either series could put on forms belonging to the other. Once their path was chosen they stuck to it with perfect definiteness.

"Keen and patient research induces the belief that such an insensible series of gradations leads to the monad that it is impossible to say at any stage of the progress—Here the line between the animal and the plant must be drawn. It is therefore a fair and probable speculation, though only a speculation, that as there are some plants which can manufacture protein out of such apparently intractable matters as carbonic acid, water, nitrate of ammonia, and metallic salts, while others need to be supplied with their carbon and nitrogen in the somewhat less raw form of tartrate of ammonia and allied compounds, so there may be yet others, as is possibly the case with the true parasitic plants, which can only manage to put together materials still better prepared, still more nearly approximating to protein, until such organisms

are arrived at which are as much animal as vegetable in structure, but are animal in their dependence on other organisms for their food. The singular circumstance observed by Meyer that the torula of yeast, though an indubitable plant, still flourishes most vigorously when supplied with the complex nitrogenous substance, pepsin; the probability that the potato disease is nourished directly by the protoplasm of the potato plant; and the wonderful facts which have recently been brought to light respecting insectivorous plants, all favour this view; and tend to the conclusion that the difference between animal and plant is one of degree rather than of kind, and that the problem whether in a given case an organism is an animal or a plant may be essentially insoluble."

FINE ART.

THE DUDLEY GALLERY.

FEW less remarkable exhibitions can have been held in this gallery than the one which opened to the public on January 31—being the twelfth in the series of water-colour gatherings. Not that it is exactly a bad exhibition, the general level being competent and even skilful enough; but there is next to nothing which can detain one for three or four minutes' examination, or which can be prized afterwards as a defined reminiscence. On the spot we noted down twenty-six exhibitors of figure pieces, forty-eight of landscape, four of animal-subjects, and five of floral work: eighty-three in all. The total of contributors is 350, and of contributions 592; "alms for oblivion" dispensed with ungrudging hands.

Mr. Poynter's *Michelangelo, Design for decoration of Lecture-theatre, South Kensington*, claims the first attention. The mighty master, at the age of about sixty, is represented settled in a wall-seat of white marble and of central-renaissance design, forming a somewhat elaborate architectural detail and framework. A reduced model of the antique Torso is beside him: his right hand holds a notebook and pen: his left lies lax along a ledge of the seat, with less demonstration of power than might have seemed apposite for this representative or semi-symbolic figure of so puissant a man. Behind comes an inscription of the well-known quatrain, "Non ha l'ottimo artista alcun concetto," &c. The flesh is of a smoky tint, in which the draperies also share. This design, to be a genuine success, ought to be worthy at once of Mr. Poynter and of Michelangelo. Of Mr. Poynter it is certainly not unworthy—it neither exceeds nor falls short of his average eminent standard. Of Michelangelo it is worthy in some approximate degree; Englishmen might, for instance, not be ashamed to pit it, as a design, against the figure of Buonarroti which appears in Delaroche's *Hemicycle*, and which is not the finest impersonation in that celebrated composition.

The scantiness of the collection in any dramatic interest of subject-matter is attested by our finding nothing more observable in this respect than *The Death of Trusty Tomkins* (from Scott's *Woodstock*), by Mr. F. Dadd; and by our being unable to speak of this as more than a respectable mediocrity. *I Will and Bequeath*, by Mr. Luxmoore, has nothing dramatic, but is a somewhat better picture than the foregoing. It represents a large heavy-framed trooper, of the Cromwellian date, signing a deed in presence of a thin wiry notary. The character of the painting depends in part upon the very want of character in the trooper; he is the last man to be concerned with any nice operations or forms of law, as he stands with bluff, vacant, pink face, and lumpish left hand set on the table's edge. The accessories are sufficient in quantity and in treatment, and the whole is a very fair performance. In portraits Mr. J. C. Moore and Miss Edith Martineau take the lead. Mr. Moore, as usual, addicts himself to the portrayal of children, with true understanding of childlike character, but with little vivacity or play of expression, with seemly precision of detail, with bright but pale

colour, and over-thinness of general handling. We can respect, but can scarcely applaud, the results as a whole, and we get a little tired of so much uniformity of method. The best example is *Maud, daughter of Lawrence Harrison, Esq.*, a girl of about ten, with a characteristic face, a green dress, and an embroidered pinafore. The most peculiar point of treatment, however, appears in *Walter, Ivor, and Maurice, grandsons of J. Lovthian Bell, Esq., M.P.*; three isolated figures, separated by the framing, but with a continuous background—hardly, we think, a felicitous expedient. The smallest of the three children has about as large a head as either of the two others—which we cannot suppose to be entirely correct. Miss Martineau's portrait of *Mrs. John L. Roget*, an elderly lady with a full face and small hands—probably painted too small—is highly creditable, executed with refined and equal care throughout. *The Rev. James Martineau, D.D.*, is less successful; the head that of a man of talent, but not so distinctly intellectual as it should be. Mr. Clifford's portraits indicate a certain progression, being stronger and darker in tone than heretofore; but on the whole he does not appear to any particular advantage this year, and *The Viscountess Castlereagh* is decidedly a failure. *A Nautical Argument* is one of Mr. C. N. Hemy's marked productions—sturdily, not ponderously, realised: the seafaring confabulators are represented in the parlour of an old-fashioned inn. Mr. Clausen is among the superior contributors; solid and precise, and agreeably national in detail, in his *Coming out of Church, Vollandain, Zuyder Zee, and Fisherman's Cottage, Zuyder Zee*.

We shall finish up with the figure-pictures, and with our first notice of the gallery, by calling attention to the following. John Scott, *The Lesson*, a quaint little girl of Charles the First's day, with her primer: we like this better than

"How happy could I be with either,
Were I other dear charmer away!"

which is unimportant in point of expression, but, as a tentative essay in colour, somewhat noticeable for the predominance of black in the costume of all the three personages. Hennessy, *On the Way to the Fête, Normandy*, pretty in its brilliant spring-blossoming. Ellen G. Hill, *The First Drawing-lesson*, showing some promise of richness and of ease. George McCulloch, *The Pipe in the Market*, and *Silenus puzzled by Gravitation*; two specimens painted in a dim key of chiaroscuro—the first representing an elderly porter about to solace his labours with an interpolated smoke, the second showing the Grecian toying demigod, tottering as usual, and from the usual cause: this is a nude subject not to be wholly confounded with the herd, but of rather an objectless kind. Constance Phillott, *"Tinker, Tailor, Soldier, Sailor,"* a barefoot Scotch country-girl, with a certain wild secluded gracefulness, seated amid heathery knolls, testing the childish rhyme with a daisy; executed with more painstaking than artistic facility. Calderon,

"Her eyes
Are with her heart, and that is far away;"

a Greek girl beside some architectural ruins, with little substance, and not any more of apparent purpose; a specimen of the album-style of art which Mr. Calderon was not well advised to paint, and was ill advised to exhibit. Academicianism "has its duties as well as its rights." We hope Mr. Calderon does not mean to take a leaf out of the flimsy "classical" book which Mr. Leslie persists in fingering. Kate Greenaway, *Little Girls at Play*; seven demure little maids, aged from four to six, some of them in mob-caps, standing on the green before a cottage-door; they are bent upon fun, but with visages unconscious of a smile. There is an amusing infantine simplicity about this little picture. F. E. Cox, *Geese*, a girl scaring the birds down a grassy slope into a pond, cleverly done. T. W. Wilson, *The Good Old Days*, and *The Lady of the Grange*—single figures in the costume of last century, rather metallic in touch,

but lighted with more than ordinary skill. Wooldridge, *Left in the Wood*. A certain chaste reserve of style marks this work, predisposing one to some extent in its favour; it lacks robustness, however, and the point of the story is either obscure or null. We see a young man (almost as much like a woman) in a Dantesque costume, pacing the skirts of a wood, and looking at a snake which hisses and slinks away.

W. M. ROSSETTI.

ROYAL ACADEMY.—SEVENTH WINTER EXHIBITION
OF OLD MASTERS.

(Fifth Notice.)

By an arrangement which is becoming traditional, the pictures of the Venetian and late Italian schools are placed in the great gallery of the Academy, chiefly on its north wall, and those of the more primitive masters of the peninsula in the fourth gallery next following. Neither class is as strong in this as it has been in former years. Still each contains things which prove on acquaintance to be of peculiar interest, and these we will next consider.

Nothing is much rarer than to find an example of the early religious school of Florence, which, being of carriageable size, is also in a good state and free from repainting. The panel lent by Mr. Street the architect is such a rarity (187). It is divided in the familiar triptych form, the form customary for dedication upon church altars, and chosen, as typical for paintings in general, in the subject of the First Painter as represented by sculptors of the school of Giotto in the series of reliefs round the base of the Campanile. The side compartments are full of small scenes from the life of Christ; the middle compartment contains, in its upper part, more of such scenes, and below, a Virgin on a scale many times larger, with the angel of the Annunciation beside her. A certain heaviness and commonness in the type of the Virgin, and the false proportions of the small-headed angel, seem unworthy of Giotto himself, to whom the triptych is ascribed; but the small scenes are excellent, and touched with that grave sweetness, significance, and animation which art was just learning how to breathe into her rigid traditional conceptions; see particularly the beautiful little subject of Christ appearing to Magdalen in the garden. Whether of Giotto, or, as one would rather say, of his school, we have here a pure and valuable fragment of that devotional work into which Florence in the first half of the fourteenth century poured her noblest self. Mr. Street's other little Florentine panel (169) is in style like a leaf from a missal, and has been injured. So has the *Annunciation* placed opposite it, and assigned to Fra Angelico (171), as indeed, by the traces of rich colour and loving minuteness of hand that remain beneath the modern re-paintings, it seems possible to assign it fairly enough.

The examples of the ripening religious art of the fifteenth century are chiefly second-rate or injured, though there is interest in Mr. Leighton's *Virgin and Child*, signed by an obscure "Michael Johannes Bono Venetus," and in a second *Virgin and Child*, of a North Italian school, lent by Mr. Sartoris, and in like manner authenticated by the signature of one "Petrus Alamannus civis Asulanus" (193). In the town of Ascoli it was that Carlo Crivelli, who of all great masters had an imagination the most gnarled and quaint in its intensity, wrought between 1470 and 1480 some of his finest things; and this Pietro Alamanno, a citizen of the place, was his pupil. Pietro follows his master in loving to enthrone a Virgin, her robes gorgeously patterned with stamped and raised gold, upon a throne of rich marbles, with garlands and sprays of flowers and fruit. But his countenances, without being fairer than Crivelli's, are feebler, his patterns and adornments, without being more chastened, are wrought with a less commanding hand; his work is dull and heavy.

Leaving the North and coming to Tuscany, we find a *Virgin and Child*, of great purity and charm both in colour and expression (196), lent by Mr. Leyland and assigned to Lippo Lippi. Both child and mother are in truth of his type, and the latter, in the delicate drawing of her drooped countenance and gentle eyes, quite worthy of his own hand. Two round panels lent by the same owner, and bearing the honoured name of Sandro Botticelli (190, 197), were formerly in the Barker collection. They are not satisfactory. The first of the two, with its infant St. John fantastically out of balance, and its heavy treatment of draperies and accessories, can never have been more than a third-rate school picture. Both have been disfigured by a restorer who thought vulgar pink cheeks and blue eyes an improvement to the babies of Botticelli. Far more valuable is the large round of the *Adoration of the Magi* (170), another contribution of Mr. Leyland's. The subject was one in which the fifteenth century especially delighted, because of the life, the multitudes, the costumes, the strange animals, the seen or imagined pomps and curiosities, which they could introduce in the procession of the wise men from the East. Benozzo Gozzoli's frescoes in the Riccardi palace are the central example of this delight; another will be fresh in the minds of our readers—I mean the round panel by Lippo Lippi or Pesellino which held the central place in this room last year. Here is a new and most entertaining example. That was a favourite allegorical conception which supposed the stall of the ox and ass in Bethlehem to have been laid in the ruins of a Pagan temple—the new worship to have had birth amid the decaying monuments of the old. Following it, the Renaissance artist could exhibit his knowledge of classical architecture at the same time as he enforced the point of doctrine. The painter in this case has devised a rich space of temple pavement, with slender and lofty marble columns and porphyry piers to sustain the broken canopy above the Pagan altar. On a pillar stands the golden statue of the god, broken off at the waist, and upon its pedestal some quaint symbols of idolatry—a horned demon with a worshipper kneeling before him, and so on—are represented in gilding upon black panels. The point of sight is high, so that you command the whole area of the temple and country. To the left is the sea, and the huge black galley in which the magi have come sailing; some of their servants are still unloading packages to carry after their masters, who have themselves advanced by a winding path to the platform steps, where Mary mother sits with her child, and begun their obeisances. Further back stands Joseph, erect and puzzled, and near him two musicians make shepherd music. Many quaint-visaged attendants stand about the space, including ugly dwarfs and dogs, meant no doubt for presents, and a monkey with whom one of the magi is busy. The ox and ass crouch modestly out of the way. The piece is full of daylight and strong in colour, with a tendency to rich reds and blacks in the figures. It is all quaint and nonsensical in the last degree, and treated with a certain helplessness, as well as with that pleased and childish extravagance of fancy which, in the work of the strong men of this time, is so fascinating. By a very strong man this picture is not; certainly not by Filippino Lippi to whom it is set down, but by some one of a lower rank—I do not venture upon a precise name, but it is conceivable that Don Bartolomeo della Gatta should have painted it—who had been influenced equally by the Florentines and by Luca Signorelli of Cortona. Points in which the direct influence of the Cortonese is quite unmistakable are, the point of sight commanding a wide area, and the manner of scattering the groups upon the area; the character of some of the faces, especially that of the youthful kneeling mage; the posture and draping of several figures that stand erect with their weight thrown rather back, and hold their drapery so that it falls in great masses about their

lower limbs. Let us turn from this entertaining specimen of a mixed fifteenth century style in which the Signorelli element prevails, to the work of Signorelli himself. About the year 1500 he was charged, with Pinturicchio and their respective pupils, to adorn with subjects in fresco a chamber in the house of Pandolfo Petrucci, a great merchant, a criminal politician, an unscrupulous patriot, who was just attaining a kind of dynastic power in his native city of Siena. Five of these frescoes are preserved. Two are in the Academy of Siena. Three passed into the hands of Mr. Barker, and of these, two were at his death acquired by the nation, one, *The Meeting of Coriolanus with his Wife and Mother*, by Mr. Leyland who here exhibits it (194). Like others of the series, it is scarcely in Signorelli's highest manner, and seems to have been done by pupils from his design, yet it is such a work as one has hardly ever the chance of seeing out of Italy, and from it, and from its fellow in the National Gallery, the student may learn at least what Italian fresco painting of the great time looks like, and what a master of design, energy, and action was this.

But there is one picture in the same room which I find more interesting than all the rest, even counting the two bright little fragments of Raphael's youthful time, with their early felicities of design, their hands and feet so daintily and perfectly made out, their figures so easily grouped, their gradations of sweet transparent colour, their placidity, and religious grace already a little innocently unreal.

The picture I mean is the group of portraits numbered 203. One is struck at first sight with the originality of the design. There is a great empty space of architecture—the interior of a sky-lighted marble chamber, one side of which is nearly dark; in the lighter part to the right sit several figures, three of them against the wall, and another, the most dignified of all, against whose knees leans a boy, in a green arm-chair further out. Some more figures stand in the doorway of a passage across the room; and in the half-dark on the left we discern a bearded and black-gowned doctor reading at a raised desk; to him the others are listening. A stone parapet comes near the bottom of the canvas and cuts off the composition horizontally; perpendicularly it is divided by two columns in strong light, having their bases on the same parapet. To our sense of boldness and strangeness in the design, comes presently the wonder, what Italian of the time when this was done (for it is evidently a work of the fifteenth century) would have thus attended to the gradations of interior light and dark, and filled his space with a visible atmosphere in the manner, almost, of Rembrandt. Further examination only increases the puzzle. The painting is full of anomalies. Some of the heads—that of the boy for example, and that of the farthest figure against the wall—are perfectly in the Italian manner of the fifteenth century; others, as that of the principal figure, are touched with the looseness and freedom of a much later time; and similarly, an original manner in draperies and embroideries is to be detected here and there only. It seems as though the picture, painted perhaps wholly in tempera, had sunk into the thick preparation which covers the panel, and been subsequently revived by a hand accustomed to quite different methods from those of the first master. Who that may have been we cannot be sure. The inscription gives the name of the chief sinner—*FEDERIGVS DUX VRBIS MONTIS FELTRI*—whose features for the rest are wholly unmistakable; but not the name of the artist. It is very strange that Mr. Dennistoun, whose book on the Dukes of Urbino remains the most exact and thorough piece of work yet done for the history of Italy at the Renaissance, and only wants the touch of life, of genius, to make it as precious to the general reader as it is to the student—it is very strange that so scholarly a writer could see in this "interesting but ruined picture" the work "ap-

parently of a Venetian master of the sixteenth century." There is nothing Venetian about it, and it was assuredly painted from life about the year 1480. From the hands in which Mr. Dennistoun found it thirty years ago in Florence, it presently passed into the collection at Windsor Castle. Probably the conjecture which ascribes it to Melozzo da Forlì is as safe as any that can be made. Melozzo was fond of these exercises in interior perspective; he sought effects of chiaroscuro which most of his contemporaries did not think of; he was employed by Frederic of Urbino, and Giovanni Santi, Frederic's court-painter and rhymester, was his very particular friend. However ruined and changed the work, we have here a delightful glance into the daily life of the noblest Italian of that age. It was an age, more than any other, which trained up characters; to hold his own, a man had to go equipped in such a panoply of gifts and powers as the men of no other age have worn. It was common to be pre-eminent at once in war, in statecraft, in business, in bodily prowess, in politeness, in learning, in disputation, in magnificence, in taste. But what was rare was to deal justly and love righteousness; lawlessness, faithlessness, and pitilessness were among the recognised arts of life. Frederic of Urbino, alone among the princes and great men of his time, added to all the other pre-eminent virtues, and held his own not more by those than by steadfast and lifelong loyalty, mercy, and temperance. There is no more delightful reading than Vespasiano's account of the love his people bore him, the noble discipline of his house, the simple and wise ways of his life. And this picture is like a paragraph out of Vespasiano made visible to us. A good part of the Duke's day, he tells us, was always spent in listening to Master Lazarus, "a most singular master," who read out to him and his household, in Lent the reading being "something spiritual," at other seasons ancient philosophy or history; at the weighty passages the Duke would bid the reader pause, would have him repeat or discuss. Here he is, to be known at a glance by his full benignant forehead under a red velvet cap and by his eagle's nose, broken long ago in a tournament; sitting with an attentive set of the head and gaze of the lifted eyes. In his left hand this great book-collector holds a volume bound in crimson (*hermes*), the style which he affected, and which so rejoiced the librarian heart of Vespasiano. At his knees stands his young son Guidobaldo, who grew up an heir worthy of him. On his shoulder is the badge of the English garter, to which order he belonged together with the greatest foreign princes—Matthias Corvinus of Hungary, Charles the Bold of Burgundy, Ferdinand of Naples, and a few more. The order had been sent him by Edward IV. (not, of course, by Henry VII., as the catalogue has it), and the good Duke set great store by it; a number of his letters and other documents concerning the investiture will be found, collected by the industry of Mr. Dennistoun, by such as care to follow the subject farther.

Among the Venetian pictures in the exhibition, there are none which, like this from the Marches, make history live again and tempt us among kindly or heroic reminiscences of an age we never tire of thinking about; but there are several which illustrate well the special glory of Venice, the special splendours of the Venetian brush. To end our study, next week we will turn to these, and along with them, to the works of another school, the Dutch, who interest us less by what they painted than by how they painted it, little by themselves and much by their brushes.

SIDNEY COLVIN.

THE German papers announce that arrangements have been made for decorating the interior of the Cathedral at Strassburg with frescoes, and that the works have been entrusted to Steinel, of Frankfurt, and the Alsatian artist, H. Steinkil. The cost is estimated at 400,000 marks.

RECENT DISCOVERIES AT OLYMPIA.

THE letter in last week's *Athenaeum* signed A. contributes some interesting particulars about the recent discoveries at Olympia, and especially about the statue of Victory by Paenonios. But the writer has fallen into more than one error, which it may be well to point out. First, the dialect of the inscription is certainly not Ionic, but Doric, as indeed might be expected from the statement of Pausanias, v. 26, 1, which A. quotes, that "the Messenian Dorians who had received Naupaktos from the Athenians, &c." Secondly, *καὶ τὰ ἀκροτήρια ποιῶν ἐπὶ τὸν ναόν*, does not mean, as A. translates it, "having made (designed) the pediments of the temple won," but "in making the akroteria on the temple was the successful competitor." If A. will turn to the glossary of architectural terms appended to Penrose's *Principles of Athenian Architecture*, he will find that akroteria are explained to be "small pedestals on the angles of the roof of a temple, and on the apex of the pediment, generally used to support sculpture."

Such akroteria were found by Cockerell in the Temple of Zeus Panhellenios in Ægina, and may be seen on the two pediments of that temple, as they are exhibited restored in plaster, in the Phigalium room of the British Museum. What the akroteria mentioned in the dedication were, is clearly shown us by Pausanias, in his description of the Temple of Zeus Olympios, v. 10, 2. "At each extremity of the pediment," he says, "is a caldron plated with gold; and between them, in the centre, was a figure of Victory, also plated with gold." If we put together this statement and the words of the inscription, I think there can be no doubt that Paenonios made the central Victory and the ornaments of the angles of the eastern pediment, for Pausanias can hardly be speaking of the western pediment in this passage.

It does not of course follow, because Paenonios made the akroteria of the eastern pediment, that the statement of Pausanias as to his making the sculptures in the same pediment is not quite as worthy of credit now as it was before the discovery of this inscription.

These pedimental sculptures Pausanias describes as *τὰ ἐν τοῖς ἀετοῖς*, and, if the inscription had meant to refer to them, a similar expression would have been used, just as in the survey of the Erechtheion, an inscription not many years later than the age of Paenonios, the stones of a pediment are described as *ἀεταῖοι λίθοι*. We gain from this dedication a new fact about Paenonios, that he worked not only in marble but in bronze, as is shown by the epithet *ἐπίχρυσος* applied to the akroteria. We also learn why Pausanias gives two explanations of the motive of the dedication, rejecting the local tradition of his day that the Messenians were afraid to offend the Lacedaemonians by openly alluding in the inscription to the victory of the Athenians at Sphakteria. The expression in the inscription is simply *ἀπὸ τῶν πολέμων*. Pausanias supposes that by these enemies are meant the Akarnanians and Oeniadae. It was more usual in such dedications to name the enemy, as in the case of the votive helmet of Hiero. The *pose* of the Victory, as described in the *Athenaeum*, is not unfrequent in ancient art. In the Bronze Room of the British Museum may be seen two small figures of Victory of the Roman period, both of which are represented just alighting on one foot; see also, Clarac, *Musée de Sculpture*, pl. 638, no. 1441. It will be interesting to compare the flying drapery at the back of the figure by Paenonios with that magnificent torso of Victory from Samothrace in the Louvre, which I believe to be of the school, if not from the hand of Skopas, and in which the floating drapery is a *tour de force* of sculpture in marble.

When the figures from the eastern Olympian pediment have been arranged in one composition, a task which, with the full description by Pausanias in our hands, will not be difficult, it will be most interesting to compare this composition

with that of the western pediment of the Parthenon as drawn by Carrey. In both these compositions the boundaries of the scene where the action takes place were marked by the figures of two river-gods in the angles. Still more interesting will it be to confront the Olympian river-god by Paeonios which has been already recovered, and which the Germans believe to be the Kladeos, with the Attic river-god in the Parthenon, formerly known as the Ilissos, but whom we now consider to be the Kephissos. The writer in the *Athenaeum* seems to adopt the reason given by Pausanias for the choice of the subject of the western pediment, viz., that because Peirithoos was the son of Jupiter, and Theseus fourth in descent from Pelops, therefore the fray between the Lapiths and Centaurs at the marriage of Peirithoos was represented in this pediment. It seems much more probable, as Welcker remarks, that this subject was chosen by the Athenian sculptor Alkamenes, through the influence of Pheidias, in order that the triumph of the Attic hero Theseus over the Centaurs might be celebrated by great sculptors in Olympia as it had been in the native land of the hero. Pausanias here makes an interesting note as to the merits of Alkamenes, whom he describes as having obtained as a sculptor the second place in the highest qualities of the art, *τὴν δευτέραν τῆς σοφίας*. The full force of this expression can be best explained by that passage in Aristotle in which he describes Pheidias as pre-eminently the *σοφὸς λιθοργός*. When we see the statues by Alkamenes from the western pediment we shall be in a better condition to judge how far the ancients were right in assigning him the next place after Pheidias. With regard to the inscription which records an award about territory in dispute between the Messenians and Lacedaemonians, it seems very probable, as Dr. Hirschfeld has already suggested, that the territory in question is that to which Tacitus refers, *Annal.* iv. 43. In that case the character of the inscription is probably very similar to that of the celebrated Priene inscription which, through the liberality of the Dilettanti Society, is now in the British Museum, and which contains the record of a dispute about territory between the Samians and Prienians, which lasted many centuries, and, after having been to various successive arbitrators, was finally settled by a decree of the Roman Senate. C. T. NEWTON.

NOTES ON THE CASTELLANI COLLECTION.

FROM the public comments which have been made on the Castellani collection since its exhibition at the British Museum, it is clear that the gold ornaments which constitute a considerable part of it are regarded as of very great importance. This is the more interesting since there is, perhaps, no branch of art in which modern skill can be so directly compared with that of the ancients. The painted Greek vases stand solitary and alone, offering no point of comparison or contrast with modern pottery. To some extent the same is true of the terracottas and bronzes which were anciently adapted to many purposes for which they are not now employed, and do not therefore present a means of comparison. But the jeweller's art has been steadily directed to the one object of personal adornment. The material has not changed from ancient times till now, nor has any revolution of taste taken place as to the parts of the person most suitable for adornment. Diadems, ear-rings, necklaces, bracelets, rings, and brooches or fibulae, are still in the same demand as when those of the Castellani collection were made, and curiously enough, one of the methods of working has been handed down in unbroken tradition to this day among the goldsmiths of the Apennines. This is the Etruscan granulated work, in which the patterns are formed by rows of minute globules of gold, separately made and soldered on the object. It is to be seen also—but the granaglie are

not very fine—on the famous jewel of Alfred the Great, which was found at Athelney Abbey in 1693, and is now in the Ashmolean Museum at Oxford. This jewel, with its Saxon inscription, appears to have been made in the time of Alfred; but possibly not by a British goldsmith (engraved, *Archaeological Journal*, 1845, p. 164). If, then, with so ample means of comparison, the general decision has been given in favour of the ancient jewellery—the Greek and Etruscan in particular—it will be fair to accept this as more than usually significant, since every one is presumably more or less an expert in judging jewellery.

Between the Greek and Etruscan gold work there is always in a greater or less degree this distinction to be made, that the excellence of the former consists mainly in the design of the object, whether ear-ring, necklace, or bracelet, while the latter excels in the refinement of the ornament applied to the object. How great the variety of design is in Greek jewellery may be seen from the collection in the British Museum, and to what artistic excellence these designs sometimes attained is shown by the gold ornaments from Metapontum in one of the Castellani cases. It has been said that the special feature of Etruscan jewellery, viz., the granulated work with its minuteness and precision which defy all modern attempts at imitation, ought not to be characterised as art, but rather as industrial skill, though to be sure marvellous of its kind. This may be true, but it is none the less very pleasant, while inspecting these monuments of patient skilled labour, to indulge the wish that the workmen of the present day would follow this example, since one thing at any rate would be certain if they did, viz., that they would soon lose inclination for the fanciful productions in which they now delight. Granulated patterns are, however, by no means the only feature of Etruscan work. There is also considerable variety of design, though at the best these designs fall short of the Greek. At the same time it is to be remembered that while the splendid Greek ornaments from Metapontum, for instance, date from the most prosperous period in the history of the Greek towns in Southern Italy, a great part of the Etruscan gold work, on the other hand, obviously belongs to a much more remote antiquity, when the general civilisation must have been in a far from advanced state, perhaps not unlike that of Homeric times, when necklaces of bright amber and gold were also worn.

In what appears to be the earliest employment of amber by Etruscan or Greek goldsmiths, it would seem as if the mere beauty of the substance had constituted sufficient ornament for a necklace or fibula. In time, however, like every other material, it had to submit to receive additional beauty from the workman's hands; and here it should be observed with what skill a design of one or more human figures is sometimes adapted to the uneven surface of a lump of amber, so that no spot of the precious substance need be cut away or be left unoccupied. In illustrations of this early phase of workmanship the Castellani collection is no less rich than in those of the best times of Greek jewellery. It contains, also, a fair representation—(1) of the decline of this kind of work under the wealth of the successors of Alexander; (2) of Roman jewellery with its profusion of emeralds and garnets, with more show than intrinsic value, and certainly without any particular trace of the workman's skill; and (3) of the mediaeval and Renaissance periods. Here would be the place also to mention the large series of engraved gems ranging from the early cylinders and scarabs where interest of subject and laborious refinement of execution are the special features, to Greek and Roman intaglios where beauty of design is the theme, and down to the Roman cameos where, as usual with the Romans, portraiture more or less realistic was the line in which the highest success was attained. A. S. MURRAY.

ART SALES.

ON the 25th ult. Messrs. Christie, Manson, and Woods sold a Bible, formerly the property of Charles II., with the royal arms in silver, printed by Field, Cambridge, 1660, plates by Hollar and Vischer, 90l. 6s.

ON the 28th the pictures of the late Mr. J. Bowman, mostly cabinet size: Netscher, *Interior with a Concert*, 53 gs.; Pannoni, *Roman Ruins and Figures*, 39½ gs.; *View in Italy, with Ruins*, 34 gs.; Snyders, *Interior of a Larder*, 47 gs.; Patel, *Danse Champêtre*, 74 gs.; Vincent, *A Park Scene, with Animals*, 23 gs.; Mignard, *The Duke and Duchess of Orleans*, 21 gs.; Ruysdael, *A Landscape*, 23 gs.; Old William, *A River Scene*, 13½ gs.; J. A. O'Connor, *A Landscape*, 70½ gs.; Greuze, *A Girl with Bird*, 23½ gs.; *Venus and Cupid*, 20½ gs.; *The Setters*, 30½ gs.; Fragonard, *Fête Champêtre*, 17 gs.; De Hooghe, *Interior*, 26 gs.; Watteau, *A Lady with a Guitar*, 24 gs.; Dietrich, *Fête Champêtre*, 22 gs.; Nasmyth, *A River Scene*, 40 gs.; Canaletti, *View of Venice*, 60 gs.; Patel, *Landscape with Tobit and the Angel*, 28 gs.; Wilson, *A River Scene*, 21 gs.

AT a sale on the 20th at the Salle Drouot some water-colour drawings fetched the following prices: Rosa Bonheur, *Flock of Sheep*, 2,050 fr.; P. Delaroche, *Mary Magdalen in the Desert*, 1,665 fr.; Detaille, *The Drum*, 700 fr.; Gallait, L., *Godfrey of Bouillon proclaimed Emperor at Constantinople*, 4,020 fr.; Jacque, O., *Peasant Calling in his Sheep in a Storm*, 305 fr.; Leys, *The Workshop of Rembrandt*, 1,920 fr.; Troyon, *Cows in a Meadow*, 305 fr. A violin of Antonius Stradivarius, with two bows, mounted in silver, date 1702, 6,000 fr.

NOTES AND NEWS.

A LIFE-SIZE portrait of the late Owen Jones in mosaic has been placed in the eastern cloister of the South Court of the South Kensington Museum. The situation is appropriate, as the decorations and furniture of this part of the building are all Oriental, and the grave, somewhat foreign-looking features of the artist are faithfully rendered. The ground of the panel is golden, like that of all the figures ornamenting the main court. It is, however, a question to be asked, how far this is suitable for portraits in modern costume. The gay white dress of Cimabue, the powerful red *lucco* of Pisano, and all the varied tints of mediaeval costume, may hold their own tolerably against the glare of the metallic background; but the figures of Hogarth and Mulready show how ill-suited the simpler garb of modern times is to so strong a contrast. The present figure is clad in the gloomiest, most unnoticeable colours of the tailor's shop; a heavy cloak and portfolio add no liveliness to the composition; and these, with the naturally sombre features of the artist, make such a mass of darkness visible as renders it very difficult for the spectator to decipher what in all reason should be the most conspicuous part of the panel. Surely Mr. Moody, whom we understand to be the painter of the original, might have stipulated for a background less destructive to his work. The mosaic workers are Messrs. Powell, of Whitefriars.

THE South Kensington authorities have been for some time engaged in classifying and arranging for exhibition an extensive assemblage of art objects, purchased in, and mainly, though not exclusively, the products of Persia. The collection, which must amount to more than two thousand pieces, is the result of the skilful judgment of a foreign gentleman, during a residence of nearly twenty years in various provinces of Persia. Under such circumstances it is not wonderful that it should comprise objects so varied both in character and in date as to represent an encyclopaedia of national art. In what this museum styles "Keramic" ware the collection is,

as may be expected, unusually rich; and a critical examination of its cases, corroborated by the undeniable evidence of what dealers call the *provenance* of the objects, may do much to settle dubious points and explode baseless theories in vogue among both merchants and collectors. A very interesting branch of this department is the lustrated ware, which will surprise connoisseurs accustomed to believe that nothing can rival the tints of Italian *maestri*. But perhaps a still more striking feature is the numerous specimens of wall tiles, in which on floriated grounds of various colours and lustres, large inscriptions of deep blue stand out in high relief, giving an effect of remarkable richness. Many damascened metal vessels, arms, textiles and carved wood will deserve attention, and a very uncommon branch of Persian art will doubtless be noticed; namely, a number of life-sized figures of ladies richly hung with jewels, and mostly playing on musical instruments. These paintings are executed in a sort of tempera on linen. We hope to recur to this interesting subject when the collection is fully arranged.

At a meeting of the Burlington Fine Arts Club on February 3, were exhibited:—artistic painted glass from the fourteenth to the nineteenth century, collected and arranged by the Marquis d'Azeglio; nielli and engravings by Marcantonio, Martin Schön, &c., lent by Mr. Malcolm de Poltalloch, and pictures by Juan de Juanes, and metal work by Cortillazzo da Vicenza, lent by Mr. L. M. Rate.

At Messrs. Goupil's gallery, in Bedford Street, two new pictures of mark are *La Vierge de la Délivrance* by Hébert, and a *St. Jerome* by Gérôme. The former (painted recently as a devotional offering, we are informed, for the recovery of the artist's mother from an illness) is a Madonna and Child, not greatly to our taste, being somewhat thin and artificial in aesthetic quality, spite of its author's undoubted talent and skill. The faces are brooding with a certain tense solemnity, that of the Virgin being more Jewish than in most renderings; but the brooding is on and from the surface, not from the inner depths of the spirit. Gilt is very freely used for the nimbus of each figure, and in touches of the patterned background. This work is in course of being engraved. The *St. Jerome* is striking, even to the extent of peculiarity. The saint, aged and almost wholly naked, is asleep in the desert, with his head leaning on his lion's flank; a ring of greenish-blue light surrounds his head. As the painter's aim has evidently been to represent a man of extreme asceticism, only distinguished from savagery by learning and sainthood, the punctilious *coiffure* of his beard seems inappropriate; also the forms of the lion, in contrast with those of the man, appear disproportionately vast. The work is rather large than otherwise for M. Gérôme's recent practice, difficult and learned in drawing, free in pencilling, and (one might almost say) caricaturish in total tendency.

The Committee of the Walker Memorial Fund ask us to state, in answer to many representations made to them, that they regret their inability to give effect to the wish so generally expressed, that the Exhibition of Mr. Walker's Works, now open at 168 New Bond Street, should be prolonged beyond the term originally fixed. The Exhibition must close finally on Saturday, the 12th inst.

In the *Fortnightly Review*, Mr. Pater resumes and concludes his essay on *The Myth of Demeter and Persephone*, the substance of which formed a lecture lately delivered by him before the Birmingham and Midland Institute. In treating this delightful subject, Mr. Pater explains that his purpose is—

"To select and weave together, for the general reader, whatever details in the development of this myth, arranged with a view to the total impression rather than to the controversy of particular points,

may seem likely to increase his stock of poetical impressions, and to add to this some criticisms on the expression which it has left of itself in extant art and poetry."

The first part of this purpose could hardly have been better carried out. In bringing before his reader the various literary sources in which the myth is handed down to us, Mr. Pater gives, among other things, a spirited abstract of the Homeric hymn, and a singularly happy rendering of the famous description of summer in the *Thalysia* of Theocritus. He is admirable in his account of the temper which, whether in Greek or mediæval times, instinctively inventing for everything a human symbol, personifying every physical and moral fact, was presently afterwards delighted with the symbol, the personification, for its own sake, and prone to "a vivid pre-occupation with the aesthetic beauty of the image itself, the figured side of the figurative expression, the form of the metaphor." Again, the following account of what Demeter was meant for the Athenian husbandman is in the very finest manner—just and distinguished alike in style and thought, and only to be compared with a somewhat similar attempt, which will be familiar to many of our readers, of M. Paul de Saint-Victor in regard to the goddess Diana:—

"In this phase, then, the story of Demeter appears as the peculiar creation of country people of a high impressibility, dreaming over their work in spring or autumn, half consciously touched by a sense of its sacredness, and a sort of mystery about it. For there is much in the life of the farm everywhere which gives to persons of any seriousness of disposition special opportunity for grave and gentle thoughts. The temper of people engaged in the occupations of country life, so permanent, so 'near to nature,' is at all times alike; and the habitual solemnity of thought and expression which Wordsworth found in the peasants of Cumberland, and François Millet in the peasants of Brittany, may well have had its prototype in early Greece. And so, even before the development by the poets of their awful and passionate story, Demeter and Persephone seem to have been pre-eminently the venerable or awful goddesses. Demeter haunts the fields in spring, when the young lambs are dropped; she visits the barns in autumn; she takes part in mowing and binding up the corn, and is the goddess of sheaves. She presides over all the pleasant, significant details of the farm, the threshing-floor, and the full granary, and stands beside the woman baking bread at the oven. With these fancies are connected certain simple rites; the half-understood local observance, and the half-believed local legend, reacting capriciously on each other. They leave her a fragment of bread and a morsel of meat at the cross-roads to take on her journey; and perhaps some real Demeter carries them away, as she wanders through the country. The incidents of their yearly labour become to them acts of worship; they seek her blessing through many expressive names, and almost catch sight of her at dawn or evening in the nooks of the fragrant fields."

So far, then, as "poetical impressions" are concerned, Mr. Pater's essay leaves nothing to be desired. To his "criticisms" proper the reader conversant with the subject may be inclined here and there to take exception. Thus, in the section dealing with the representations of the myth in art, he leaves out altogether a work so capital as the large relief of the two goddesses and Iacchos found at Eleusis. Again, with reference to Mr. Newton's discoveries in the *temenos* of the goddesses at Onidus, Mr. Pater touches very lightly on the statue of the seated and veiled Demeter, which is incomparably the chief item of those discoveries, and one of the most beautiful antiques brought to light in modern times, while he dwells at length on two items trivial by comparison, the little Proserpine in white marble, and the colossal standing figure of a priestess. In his treatment of the literature of the subject, Mr. Pater seems needlessly to confuse historical order by taking the idyll of Theocritus before the chorus of Euripides in the *Helena*, and the epic fragment of Claudian before Ovid's version of the story

in the *Fasti*. And why has he said nothing of the equally important version in the fifth book of the *Metamorphoses*, in which Ovid followed in all probability the *Ereposeiueva* of Nicander, as he will have followed in the *Fasti* the *Atra* of Callimachus? Why, again, has Mr. Pater adopted from Preller's early treatise a view from which Preller himself later saw reason to recede, that the story of the two goddesses as mother and daughter, and of the rape, was unknown to Homer and therefore post-Homeric? Readers whom Mr. Pater's fascinating sketch may induce to follow up the subject for themselves, will do well to turn to some recent authorities which he seems not to have consulted; especially to R. Förster's *Der Raub und die Rückkehr der Persephone*, and C. Strube's *Studien über den Bilderkreis von Eleusis*. The former of these is a book of great value for two things—first, its careful discussion of the lost Greek authorities, Orphic and Alexandrian, upon which the Latin narrators of the story are likely to have based themselves; and, second, its complete comparative catalogues of the extant works of ancient art illustrating the various episodes of the story. Strube's *Studien* is one of the most masterly and lucid archaeological treatises ever written, from the reading of which no one can rise and not deplore the untimely loss of its author. Strube was a favourite pupil of Prof. Brunn of Munich, who has supplemented this treatise by a feeling memoir of the writer, published together with some studies he had left unfinished when he was hurried away to the war in France, of which he fell among the earliest victims.

THE STAGE.

LEMAÎTRE.

THE death of Frédéric Lemaître must in one sense take precedence of any other stage event of the week, but Lemaître's talent was dead long ago, and Lemaître had lagged superfluous, the recipient more of sympathy than honour. Our generation has really known nothing of Lemaître's genius, which for the generation of the best days of Hugo and the romantic movement had something of Edmund Kean's electrifying quality. More than one dramatist of that romantic time owed what Hugo has acknowledged he owed, to Lemaître's power of creating as well as interpreting. Frederick's talent, had it been manifested in our day, would have been termed sensational and morbid. Dainty and petulant criticism would have been down upon it for lacking repose, for wanting equality. It had nothing whatever in common with the art of the parlour, and the school of charades. For good and ill, it was vehement, fiery, abandoned.

His acting has been not so much criticised as described: Dickens's description—to be found in a letter in Mr. Forster's *Life*—is of these descriptions probably the best. Living critics have had little, and can have only little to say of it; for few have seen it at its height. Lemaître's talent waned early. A man of the age of our still competent comedian Mr. Benjamin Webster, a man only two years older than Buckstone, only three years older than Charles Mathews, Lemaître was nevertheless a glory of the Past, even twenty years ago; flashing up indeed, now and again, with some sparks of his old genius, but in the main an artist of the Past. One or two of the characters most congenial to him he was then, for reasons of state, unable to play. Hugo's dramas were a torch which would fire too much the audiences of the Ambigu and the Odéon. The Emperor pensioned their most illustrious interpreter, and Lemaître was blamed for taking the pension of a Government of which he was an enemy. He took it, his friends said, as a national tribute and due. He suffered from the forced exclusion of dramas in which he had borne great part. But he suffered also from some change—the inevitable change wrought by time—in the popular taste. The

public, always personally faithful to him, was not faithful to his melodrama. Its personal faith at the last got to consist in rapturous applause when, at somebody else's benefit, he came on the stage and bowed. No important public took stalls to see him act, as he wandered, at the last, decrepit, from suburb to suburb. He had never had the art to change his own art with the times. He was not an artist of different periods, influenced himself by the taste of each. He influenced taste, or had nothing to do with it—the first at the beginning, and the second long before the end. He had no notion but of being the same—the same not indeed in each character, but at each period—and one saw in 1870 the shadow of 1830.

Parisians, to do them justice, if they did not go themselves to see their beloved and their familiar "Frédéric," did, at all events, send strangers to see him. What did the strangers see? A grotesque figure, still impressive to the imagination—a Bohemian majesty in rags—a wild light at rare moments, in eyes otherwise ineffectual and faded; a gesture now stumbling, now noble: an old man with "spirits" as weary as Rosalind's, and "legs" as weary as Touchstone's. He was about as much the Frederick Lemaître of thirty years ago as the Sir Joshua's portraits, ghostly, in a hundred years to come, will be the Sir Joshua's portraits of a hundred years since. The advance of age, ill-health, a stormy life, had crushed his talent, exhausted it—left it, that is, competent to no prolonged effort, but for only a fitful burst. The time immediately following that of the full manifestation of a great talent is generally the most severe to it, or the most trying, but the traditions of the French stage will bear down to another time the Lemaître we never saw, and not the uncertain hero of the suburban playhouses whose confusions of feebleness and power made his exhibition a pain. **FREDERICK WEDMORE.**

THE Haymarket gave us on Tuesday evening a creditable performance of *As You Like It*, with Miss Neilson as Rosalind, Mr. Harcourt as the melancholy Jacques, Mr. Howe as Adam, Mr. Buckstone as William, and Miss Minnie Walton as Audrey. We are hardly likely to find among actresses now in the front ranks a better Rosalind than Miss Neilson. She appears to understand the character, and certainly looks it—plays it, too, with a lightness, swiftness, and ease which have the appearance of much spontaneity. She is thus very much to be contrasted with an artist of longer experience, whose performance of the part is familiar to all but the youngest playgoers. Miss Neilson's Rosalind, whether for good or bad, has nothing whatever in common with Miss Helen Faucit's. Between them, and different enough from both, stands Miss Madge Robertson's. Of these three Miss Neilson's is the simplest—at all events the most childlike or girlish. Her Rosalind wears love and trouble lightly; her spirits when weary are weary but for a moment, and what she counts weariness is but a little thing. She has youth, brimming over with joyousness. Miss Madge Robertson's Rosalind is a more serious character, and Miss Faucit's a far more subtle. When the words and scene demand merriment, merriment *naïve* and spontaneous Miss Robertson can show, but when, from speaking, her Rosalind falls back upon herself, she is a woman with a serious sense of life and with some gravity in love. Miss Neilson's love is at times like a school-girl's happy joke. Miss Faucit's Rosalind—more subtle, we have said already—is presented with more of visible elaboration than either of the others. She is deliberate: sometimes laboured and artificial: a Rosalind of many experiences and many thoughts and fanciful reveries playing, but not in a freely playful mood, with love and with humour: dallying with them, so to say, super-subtly. All that Miss Faucit's Rosalind is, Miss Neilson's is not. With Miss Neilson's Rosalind a mood is not

to be donned or doffed at will like a garment; it is not a thing half apart from her, that may either be indulged or put away, but anyhow will be curiously pondered—it is a force to which, even without thought of it, she yields herself up. Her humour is sparkling and swift, her nature transparent, her spirit young. The comparison is enough to indicate roughly the kind of charm which belongs of right to the Rosalind of Miss Neilson. The performance is so frankly enjoyable that its tendency is to disarm such criticism as comes with prejudice or prepossession. In its supreme ease and freshness, it is not difficult to forget to consider whether it is at all conventionally poetical or exalted—it is at all events excellently human; real, vivid, and familiar. Mr. H. B. Conway's Orlando gains more from facial expression and grace and manliness of bearing than from any art. Of art, it has at present little, but enough to promise us more. In his delivery of blank verse, Mr. Conway is, however, particularly lacking. Mr. Harcourt, who plays Jacques, is an actor who brings individual care and thought to bear upon all that he undertakes. His Jacques is not a conventional Jacques: at the same time it is not, as we think, a possible one. The moodiness and melancholy are wholly missing from it—the Jacques of Mr. Harcourt is no tired man of the world, but a man of the world still vigorous and with a proper sense of not ungenial satire. The "railing" at "the first-born," or at anybody else, is felt to be unreal. He does not rail, or bewail—he denounces with a bright cheerfulness. Mr. Howe's Adam is from the first too hale a man: the actor seemingly forgets, to begin with, that the old man's strength was purely in his spirits; but this objection made, the performance has much significance and value. Audrey is played by Miss Minnie Walton with abundant and highly-coloured humour: voice, face, and gesture working together to an effect desirably grotesque. Miss Carlisle is a quite intelligent, if also a somewhat colourless Celia. But Celia is apt to look somewhat colourless even beside a Rosalind less vivid than Miss Neilson.

Piff-Paff, the musical extravaganza advertised for production at the Criterion on Monday night, has been duly brought out. The name of the piece indicates pretty fairly its claim to lengthened notice. It is an after-dinner diversion, an adult's pantomime, in which Mr. Willie Edouin, with his bizarre humour, may stand for clown, the ever agile and energetic Miss Lydia Thompson for columbine, and for coryphæes that comely company to which even more perhaps than to the fun of Mr. Brough, *Blue Beard* owed its success.

YESTERDAY (Friday) morning, Miss Geneviève Ward was to act Lady Macbeth at Drury Lane, on behalf of the American Centennial Fund. Mr. Hermann Vezin and other actors of repute had promised their assistance.

A MORE or less comical addition to the Strand programme was to be made on Wednesday at the benefit of Mr. Arthur Swanborough. *Cracked Heads* had been suggested by the serious play now performing at the Court.

THIS evening Mr. Taylor's play of *Anne Boleyn* will be brought out at the Haymarket.

MISS ADA CAVENDISH will come to town at Easter to perform Miss Gwilt from Mr. Collins's *Armada*.

MONDAY week is now fixed for the performance of *Othello* at the Lyceum. Miss Bateman will play Emilia.

THE company from the Royalty—strengthened by the arrival of Mme. Dolaro, to play Malvina in the *Duke's Daughter*—were to move to the Globe Theatre on Thursday night.

THE new Theatre Royal, Edinburgh, built from the designs of Mr. C. J. Phipps, adds a needed attraction to the Scottish capital.

FREDÉRIC LEMAÎTRE'S illness, which we chro-

nicles last week, ended very rapidly in the veteran actor's death. His malady, a cancer in the tongue, was of unusually rapid development. Lemaître was buried on Saturday at the cemetery of Montmartre, among those present being M. Victor Hugo. Febvre, of the Théâtre Français, who had done much to organise the proposed performance for his benefit, was among the pall-bearers. The benefit performance, which was to have taken place at the Italiens, by consent of Signor Rossi, being suddenly rendered useless, Signor Rossi desired to close the theatre that night as a tribute to the great French actor of comedy and melodrama.

ARRANGEMENTS have been made for the translation of *Danicheff* into English, and for its production, before very long, at a London theatre. At the Odéon, its success is such as to cause much delay in the revival of George Sand's *Mauprat* which had been promised for the present season. *Danicheff* will probably continue to be performed until the Odéon closes, which it does always at a fixed date, earlier than most of the Parisian theatres.

M. SARDOU'S *Ferréol*, which they are still playing at the Gymnase, has just been given with great success at the Théâtre des Galeries St. Hubert, in Brussels.

THE *Belle Poule*, at the Théâtre des Folies Dramatiques, is the only piece in which Mme. Schneider will appear at that theatre.

L'Affaire Coverly, founded on the Tichborne case, was to be revived at the Ambigu on Tuesday last.

SIGNOR ROSSI will leave Paris next week for Belgium and Holland, where, before coming to England, he will be engaged some time in playing the *Nero* of Cossa—one of the greatest successes, it is averred, of the modern Italian theatre.

AT M. Ballande's last matinées, *Hugues Capet*, a drama in five acts and in verse was produced: M. Ballande having the credit of very often introducing to the public new works or works hitherto unrepresented, as well as little known actors. M. Crémieux is the author of *Hugues Capet*. The report made of the new drama is that it is little adapted for the stage: it has many obscurities; its story wanted telling by a more skilled dramatist. Moreover, the manuscript was for many years in the strong box of the Théâtre Français, so that it is only new in the sense that it is unfamiliar. In Paris, a piece rapidly ages, and the most successful dramatists in a city where the theatre and social life and intellectual life are so intimately connected, are those who most study the current of the thought of the day. It may be imagined that with times so remote as those of Hugh Capet modern ideas may have little to do, but the incidents of an historical play are seen in Paris by the light of day, and have even to be conducted in accordance with the light of to-day. M. Crémieux's work will not have much success.

MUSIC.

CRYSTAL PALACE CONCERTS.

LAST Saturday's concert at the Crystal Palace included two novelties, and one very welcome revival—there being in all three numbers of the programme marked as "for the first time at these concerts." The two new works were a scena for soprano solo and a pianoforte concerto (No. 3, in G major), both from the pen of Anton Rubinstein. There are few more thoroughly disappointing composers than the great Russian pianist. That he possesses considerable talent and is by no means destitute of inventive power it would be most unjust to deny; yet his larger works never, as a whole, create a satisfactory impression. There are two reasons for this: first that the composer in his anxiety to produce something entirely original occasionally succeeds in producing something abominably and hideously ugly; and secondly

(and much more frequently) that he seems to be almost wholly destitute of the faculty of self-criticism. The chief themes of his movements are often, as in the concerto played on Saturday, pleasing enough; but having selected them, one is almost tempted to imagine that Rubinstein leaves the rest of the movement to take care of itself, and literally puts down on paper the first notes that occur to him. Hence his thematic developments, on the proper management of which the organic unity of the whole movement very largely depends, are too often diffuse, wild, and incoherent; side by side with passages of true power and beauty we find pages of the most dreary "padding;" and just as the composer has enlisted the hearer's sympathies by some beautiful phrase, he flies off at a tangent, and raves and storms wildly over the orchestra, till the interest previously excited is succeeded by a feeling of weariness, if not of disgust. The third concerto is an instance of this. There is not one of the three movements of which it consists that does not contain good ideas, which, with judicious treatment, might have been worked into a most excellent whole; this is especially the case with the finale, the themes of which are really attractive. But in each movement there is so much that is vague and incoherent, so much mere straining after effect, that listening to the whole work was a severe trial to the patience. I must in justice add that I am recording my impressions on a first hearing, as the work was previously unknown to me; and I was told that if I heard it half-a-dozen times I should think very differently of it. It may be so; I will merely say that, if conversion is only to be purchased at such a cost, I prefer to remain in my present faith.

The best points about the concerto are the orchestration, and the treatment of the pianoforte part. The former is varied and ingenious, though in places rather heavy; the latter is written with that intimate knowledge of the instrument which might be expected from one of the greatest pianists of the present day. Its performance on Saturday by Mr. Oscar Beringer deserves unqualified praise. By previous performances at these concerts Mr. Beringer has more than once proved his right to a very high position as a player, especially as an exponent of the modern brilliant school of writing; and on the present occasion his playing was fully worthy of his reputation. Not only was it technically faultless, but it was not (as very finished playing sometimes is) merely mechanical. The "reading" and expression were all that could be wished, and were worthy of much better music; and the recall which the pianist received at the close of the piece was a compliment which was fully deserved.

The second novelty by Rubinstein was a grand scena "E dunque ver?" a less ambitious and therefore more successful work than the concerto, though suffering to some extent from the same weakness—want of coherence. It was sung with much taste by Miss Sophie Löwe, but is so powerfully orchestrated that it would require an exceptional voice (such, for example, as that of Mdle. Titiens) to do it full justice.

After the two pieces by Rubinstein, the revival of the afternoon, Haydn's symphony in D (No. 2 of the "Twelve Grand" or "Salomon Set," as they are called), was most refreshing. In spite of the progress which music has made during the last century, Haydn's symphonies seem to lose none of their freshness by age; and the present work could hardly have been enjoyed more on its first production, more than eighty years ago, than it was on Saturday. The exhaustless flow of charming melody is doubtless the chief reason for this; and Haydn himself never wrote anything more lovely than the slow movement, more bright and sparkling than the finale of this symphony. That it was played to perfection by the band need hardly be added. The overtures at this concert were Mendelssohn's *Fingal's Cave* and

Berlioz's *Les Francs Juges*; and the remaining vocal pieces consisted of two songs by Schubert, given by Miss Löwe, and Handel's "Revenge, Timotheus cries," and an air by Apolloni, finely sung by Signor Foli. EBENEZER PROUT.

THIS afternoon's concert at the Crystal Palace will be especially interesting from the revival of one of Handel's finest, though least known, works, the great *Te Deum* in B flat, written for the Duke of Chandos about the year 1719, and which has, in all probability, not been heard in public since its first production at the Duke's private chapel.

It is so seldom that the name of an English composer figures in the instrumental part of the programmes at the Monday Popular Concerts, that it is pleasant to record the production at the last two concerts of works from native pens. On Monday week Miss Agnes Zimmermann played Prof. Macfarren's clever and interesting sonata in G minor, which was composed expressly for her; and last Monday Bennett's sextett in F sharp minor was brought forward, the pianoforte part being sustained by Mdle. Marie Krebs, and the strings being in the hands of Messrs. Straus, L. Ries, Zerbini, Piatti, and Reynolds. We believe we are correct in saying that, with the single exception of Bennett's, no English name had appeared in the Monday Popular programmes (that is, in the department of chamber music) since 1860. We therefore heartily welcome the indication of a change in this direction. Many excellent works have been written and published within the last few years by English musicians; and while on the one hand we do not compare them with the best compositions of Brahms or Raff, and on the other hand have no wish to see the character of these programmes changed in so far as they consist chiefly of the standard works of the great masters, we cannot but think that at least occasional recognition might be given to some of our younger English musicians, and that their compositions would be found quite as worthy of a place at these concerts as some of the modern German music which has from time to time been performed there.

MOLIÈRE'S *Bourgeois Gentilhomme*, with the original music by Lulli, has been revived at the Théâtre de la Gaîté, Paris, with much success. The modifications required by Lulli's old-fashioned score were made with much tact by M. Wekerlin.

By a printer's error in our last impression the name of M. Coussemaeker was printed as "Cousse-muller." The correction is of sufficient importance to be worth noting.

A PRIVATE performance on M. Auguste Wolff's newly-invented "Pédale Tonale" was given on Monday week in the pianoforte-saloons of Messrs. Pleyel-Wolff, at Paris, to which a large company of distinguished musicians was invited. M. Wolff's invention consists of an important modification of the ordinary "damper-pedal" of the piano, by which, instead of the whole of the dampers being raised at once, the performer can at pleasure allow any particular notes to vibrate while the dampers fall back upon the other wires. The mechanism is said to be simple, and the management of the pedal easy of acquirement by any good pianist; while its advantages will be obvious to all performers on the instrument.

THE *Revue et Gazette Musicale* states that M. Faure will, during the coming opera season, be a member not (as hitherto) of the Covent Garden Company, but of that at Drury Lane.

At the sixth of M. Padeloup's Popular Concerts M. Lasserre had a brilliant success with Schumann's concerto for the violoncello. The work is so seldom performed that we would suggest the advisability of M. Lasserre's producing it at one of our orchestral concerts when he next visits London.

HANDEL'S *Acis and Galatea* has been produced at Dijon, for the first time, under the direction of M. Poisot.

WE regret to learn that Anton Rubinstein is threatened with blindness. It is said that he has already nearly lost the sight of one eye, and that the other is in a precarious condition. Beneficial results, however, are hoped for an operation for cataract; but the great artist has at present refused to undergo it.

FRANZ VON HOLSTEIN'S latest opera, *Die Hochländer*, in four acts, the libretto of which has for its subject the Rebellion of 1745, was produced at Mannheim on January 16, with complete success.

THE Lower-Rhenish Musical Festival of this year is to be conducted by Herr Ferdinand Breunung. The direction was first offered to Johannes Brahms, but he declined.

At the theatre at Pressburg a new opera, *Melusine*, by Mayerberger, has been produced for the first time. The composer is a native of Vienna, and a pupil of the renowned theorist Simon Sechter; at present he occupies the post of musical director at the Cathedral of Pressburg.

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NEW PUBLICATIONS.

BRONTE (Charlotte), <i>The Professor</i> , new illustrated ed. post 8vo (Smith, Elder & Co.)	5/6
Browne (George), <i>Principles and Practice of the Court of Divorce</i> , 3rd ed. 8vo (H. Sweet)	24/0
Burgoyne (General Sir John), <i>Episodes, Political and Military, during Reign of George III.</i> 8vo (Macmillan)	16/0
Chambers' <i>Cyclopaedia of English Literature</i> , vol. 1, 3rd ed. roy 8vo (Chambers)	10/6
Christian Heroes in the Army and Navy, by Rev. C. Rogers, new ed. 6s 8d (S. Low & Co.)	3/6
Christie (Wm.), <i>The Dorking Fowl, 12mo</i> (Grant & Son)	1/0
Church Bells, Vol. for 1875, 10s (Wells-Gardner)	7/6
Clodd (A.), <i>The Childhood of the World</i> , school ed. fcp 8vo (H. S. King & Co.)	1/0
Companions for the Devout Life, Six Lectures at St. James', Piccadilly, 2nd ed. 8vo (Murray)	7/6
County Families of the United Kingdom, by E. Watford, 16th ed. roy 8vo (Hardwicke & Bogue)	50/0
Daisy Library. Melbourne House and Daisy Asks, 12mo (Weldon & Co.)	1/6
D'Aubigné (J. Merle), <i>Story of the Reformation</i> , cr 8vo (Routledge & Sons)	3/6
Dickens (Charles), <i>Child's History of England</i> , Library ed. illustrated, 8vo (Chapman & Hall)	10/0